

Guitar Tab Edition

IRON MAIDEN

A REAL DEAD ONE



AUTHENTIC
TRANSCRIPTIONS

RUNNING FREE

Words and Music by
STEVE HARRIS and PAUL DIANNO

E5



7fr.

G5



10fr.

D5



5fr.

C5



3fr.

A5



12fr.

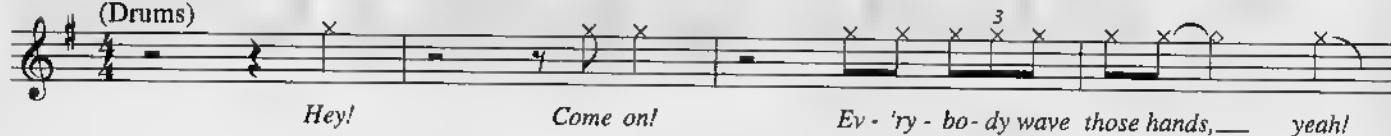
F#5



13

Fast ♩ = 192 (♩ = ♩)

Intro:
(Drums)



Hey!

Come on!

Ev - 'ry - bo - dy wave those hands, — yeah!

N.C. (E5)

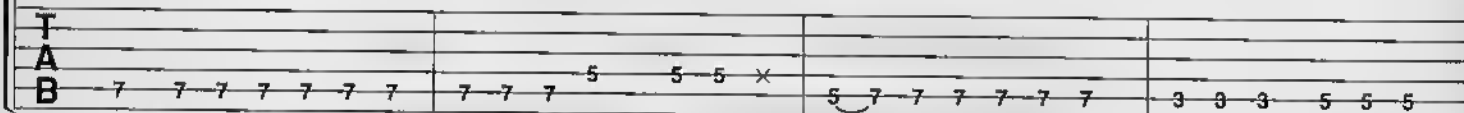
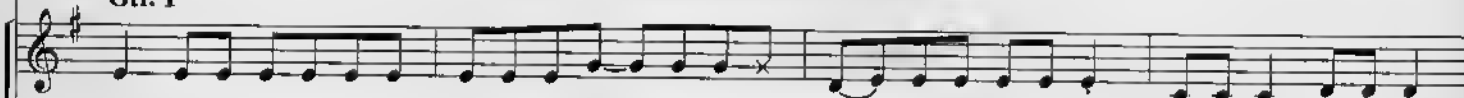
(C5)

(D5)



*Gtr. 1

f



*Bass gtr. arranged for gtr.

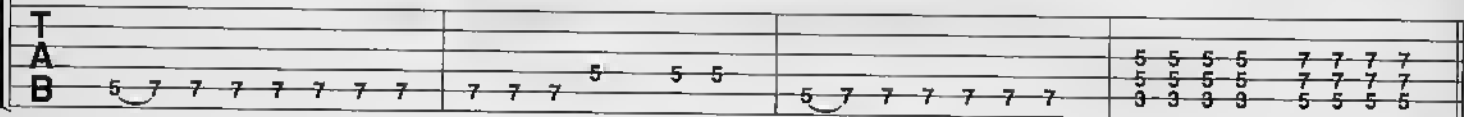
(E5)

C5

D5



Run - ning free!



*Gtrs. 1 & 2

E5

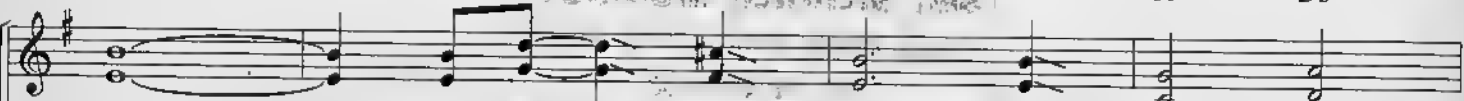
G5

F#5

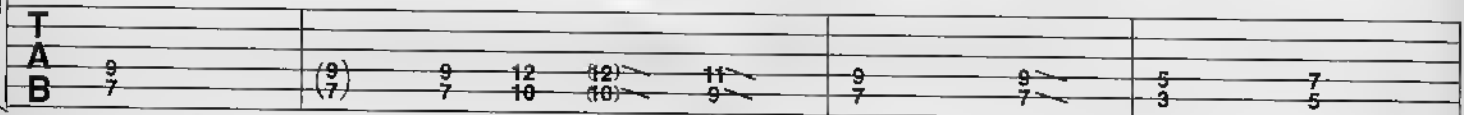
E5

C5

D5



f



*2 gtrs. arranged for 1.

E5 G5 F#5 E5 C5 D5

pick sl.

TAB

9 7 12 10 (12) (10) 11 9 9 7 5 3 7 5

Verses 1 & 2:

E5 C5 D5 E5 G5

1. Just six - teen, a pick-up truck. Out of mo - ney,

2. See additional lyrics

TAB

9 9 9 9 5 5 5 7 7 7 9 9 9 9 9 9 5 5

7 7 7 7 3 3 3 5 5 5 7 7 7 7 7 7 3 3

A5 E5 C5 D5 E5

out of luck. (end Rhy. Fig.1) Got no place to call my own.

TAB

5 7 7 7 9 9 9 9 9 9 5 5 5 7 7 7 9 9

3 5 5 5 7 7 7 7 7 7 3 3 3 5 5 5 7 7

Chorus:

G5 A5 E5 G5 E5 D5 E5

Hit the gas, here I go. I'm run-ning free, yeah.

TAB

9 9 9 9 5 5 5 7 7 7 9 9 9 9 12 9 7 9

7 7 7 7 3 3 3 5 5 5 7 7 7 7 10 7 5 7

C5 D5 E5

(Audience:) I'm run - ning free. I'm run - ning

T A B

(9) × 9 (9) 5 7 7 7 9 9 ×
(7) × 7 (7) 3 5 5 5 7 7 ×

G5 E5 D5 E5 C5 D5 N.C.

free, yeah. (Audience:) I'm run - ning free.

T A B

12 9 7 9 (9) × 9 (9) 5 7 7 0
10 7 5 7 (7) × 7 (7) 3 5 5 0

Interlude I:

*E5

T A B

15 13 12 13 12 10 12 10 8 10 8 7 8 7 5 7 5 4 5 3 0 3 15 13 12 13 12 10 12 10 8 10 8 7
14 12 11 12 11 9 11 9 7 9 7 6 7 6 4 6 4 2 4 2 0 0 14 12 11 12 11 9 11 9 7 9 7 6

*Chords implied by bass gtr. part.

C5 D5 E5

T A B

8 7 5 7 5 4 5 3 0 3 0 19 17 15 17 15 14 15 14 12 14 12 10 12 10 9 10 9 7 8 7 5 7
7 6 4 6 4 2 4 2 0 0 19 17 15 17 15 14 15 14 12 14 12 10 12 10 8 10 8 7 8 7 8 7

Musical score for guitar, showing a melody in treble clef and a corresponding guitar tablature below. The score is divided into three sections: C5, D5, and E5. The melody consists of eighth-note triplets. The tablature shows fret numbers and fingerings. The E5 section is marked "loco".

[illegible]

Play 3 times

The musical score is written for guitar and includes a guitar tablature. It consists of three measures, each labeled 'Run-ning!' and marked with a repeat sign. The first measure includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The guitar part for the first measure features a triplet of eighth notes on the first string (F#4), a triplet of eighth notes on the second string (A4), and a quarter note on the third string (C5). The second and third measures continue the melody with eighth notes and quarter notes. The guitar tablature at the bottom shows the fret numbers for each note: 5 5 5 4 4 4 0 for the first measure, and 9 9 7 7 for the subsequent measures. The tablature also includes a 'P.M.' (pick mute) instruction and a 'Both notes vib.' (both notes vibrate) instruction.

Run-ning! Run-ning! Run-ning!

Gtr. 1

Gtr. 2

Both notes vib.

P.M.

T
A
B

5 5 5 4 4 4 0 5

7 7 7 5 5 5 2

9 9 7 7

9 9 7 7

9 7

Chorus:

C5 D5 E5 G5 E5 D5 E5 D5 E5

I'm run-ning free, yeah... (Audience:) I'm run-ning

TAB

5 7 9 12 (12) (9) 7 9 (9)

3 5 9 12 (12) (9) 7 9 (9)

0 0 0 7 10 (10) (7) 5 7 (7)

Interlude II:

C5 D5 E5 D5 E5 D5

free.

8va

T
A
B

E5 C5 D5 E5 D5 E5 D5

T
A
B

E5 C5 D5 E5

T
A
B

C5 D5

T
A
B

Verse 3:

w/Rhy. Fig. 1 (Gtrs. 1 & 2, 2 times)

E5 C5 D5 E5 G5 A5 E5

Pulled her at the Bot-tle Top, whis - key, danc - ing, dis - co hop. Now

C5 D5 E5 G5 A5 E5

all the boys are af - ter me. That's the way it's got - ta be.

Chorus:

G5 E5 D5 E5 D5 E5 C5

I'm run - ning free, yeah. (Audience:) I'm run - ning

T A B

9 7 12 10 (12 10) 9 7 5 7 (9 7) 7 5 9 7 9 5 7 3

D5 E5 G5 E5 D5 E5

free. I'm run - ning free, yeah.

trem. bar 1/2

T A B

5 9 7 5 7 9 9 7 (9 7) 0 12 10 (12 10) 9 7 7 5 9 7

Interlude III:
w/Fill 1 (Gtr. 2)

D5 E5 C5 D5 E5

(Audience:) I'm run - ning free. Ah,

*Gtr. 1

T A B

(9 7) 9 7 5 9 9 5 5 7 7 7 5 9 7 7 7 7 7

*Bass gtr. arr. for gtr.

Fill 1
Gtr. 2

8 12

T A B

5 7 7 3 5 5

E5

Spoken: Everybody loves Ed!

TAB

0 0 7 7 7 7 7 7 7 7 5 5 5 5 5 7 5 7 5 7 9 9

The musical score is written for guitar and bass. The guitar part (Gtr. 1 and Gtr. 2) is in treble clef with a key signature of one sharp (F#). The bass part (T.A.B.) is in bass clef. The score is divided into three measures. The first measure contains the vocal line 'Hey!' and the guitar line. The second measure contains the guitar line. The third measure contains the guitar line and the bass line. The bass line is written in a simplified notation with numbers and symbols.

Guitar Part (Gtr. 1 and Gtr. 2):

- Measure 1:** Gtr. 1 plays a series of eighth notes (F#, G, A, B, C, D, E, F#). Gtr. 2 plays a series of eighth notes (F#, G, A, B, C, D, E, F#).
- Measure 2:** Gtr. 1 plays a series of eighth notes (F#, G, A, B, C, D, E, F#). Gtr. 2 plays a series of eighth notes (F#, G, A, B, C, D, E, F#).
- Measure 3:** Gtr. 1 plays a series of eighth notes (F#, G, A, B, C, D, E, F#). Gtr. 2 plays a series of eighth notes (F#, G, A, B, C, D, E, F#).

Bass Part (T.A.B.):

- Measure 1:** (9) 9 7 7 7
- Measure 2:** 5 7 7 7 7 7 7 7
- Measure 3:** 7 7 7 5 5 5

ry- where. I'm run-ning free, — yeah.

N.C. N.C. (E5)

(Audience:) I'm run-ning free, — yeah.
Spoken: Oh, I can't hear you, can't hear you, come on, a little louder than that, all right.

Gtr. 1

T
A
B (9/7)

5 7 7 7 7 7 7 7 7 7 5 5 5

C5 D5 G5

Here we go. I'm run-ning

T
A
B 5 7 7 7 7 7 7 3 3 5 5 5 7 7 7 7 7 7 7 7

D5 E5 N.C. (E5)

free, yeah! (Audience:) I'm run-ning free, yeah! — I'm run-ning

Gtr. 2
Gtr. 1

T
A
B 7 7 7 7 7 5/5 7/7 5 7 7 7 7 7 7 7

D5 E5 N.C.

free, — yeah! — (Audience:) I'm run-ning free, yeah! —

T
A
B 7 7 7 7 7 5/5 7/7

C5 D5 E5 G5 E5 D5 E5

free. I'm run - ning free, yeah.

trem. bar

TAB: 5 3 7 5 9 7 9 7 12 10 (12) 10 9 7 9 7 7 1/2

Outro: C5 D5 E5 G5

(Audience:) I'm run - ning free. Run - ning, I'm run - ning

trem. bar

TAB: (7) 5 3 7 5 9 7 9 7 x x x x x x x x

A5 C5 D5 E5

run free. - ning run - ning, I'm run - ning ooh, free. yeah, oh.

hold

TAB: 7 5 9 7 9 7 7 14 12 15 12 15 12 15 15 0 0

Run-ning, I'm run-ning run-ning, free, yeah. run-ning, I'm run-ning

pick st.

TAB

2	2	2	4	5	5	5	x	2	2	2
							x	0	0	0

F#5 G5 A5 C5

whoa. free. I'm run-ning Oh, free, yeah.

TAB

5	7	9	x	x	12	2	2
9	5	7	x	x	10	0	0

D5 E5 G5 A5

Oh, I'm run-ning free. oi, yeah, hey, yeah, I'm run-ning free.

TAB

2	5	5	7	9	0	12
0	3	3	5	7	0	10

C5 D5 E5 G5

A5 C5 D5

yeah, yeah, yeah, yeah, yeah, yeah.

I'm run - ning free.

T (12) 12 14 14 0 5 7

A (10) 10 12 12 0 3 5

B (10) 10 12 12 0 3 5

N.C. (E5)

Hel -

Gr. 1

Gr. 2

T 15 13 12 13 12 10 12 10 8 10 8 7 8 7 5 7 5 3 5 3 0 3 0

A 14 12 11 12 11 9 11 9 8 9 7 6 7 6 4 6 4 2 4 2 0 3 0

B 14 12 11 12 11 9 11 9 8 9 7 6 7 6 4 6 4 2 4 2 0 3 0

lo, hel - lo!

T 17 8 17 8 19 7 19 7 (21 9)

A 18 10 19 10 21 9 21 9 (21 9)

B 18 10 19 10 21 9 21 9 (21 9)

Verse 2:

Spent the night in an L.A. jail,
Listened to the sirens wail.
They ain't got a thing on me,
Running wild, running free.

(To Chorus:)

Verses 1 & 2:

w/Rhy. Fig. 1 (Gtrs. 1 & 2, 4 times)

D5 C5 D5 C5 D5 C5 D5

1. Out of the win - ter came a war-horse of steel.

2. See additional lyrics

C5 D5 C5 D5 C5 D5

I've nev - er killed a wom - an be - fore but I know how it

C5 D5 C5 D5

Verse:

F5 G

Gtr. 2

feels, yeah.

1. I know you'd have gone in - sane if you

2. See additional lyrics

Gtr. 1

P.M. -----

TAB

D5 C5 D5 D5 C5 D5

saw what I saw.

Gtrs. 1 & 2

TAB

Gtrs. 1 & 2

F5

GIII

Freely

A

1.

C5

fdbk.

Now, I've got to look for

sanc-t'ry from the law, yeah.

2.

A5

Band introductions

fdbk.

Chorus:

A5

G5

Gtrs. 1 & 2

Sogiveme

sanc - tu - ar - y from the law

A5

D5

A5

And I'll

be all

right.

Sanc - tu - ar - y

G5

A5

D5

from the law

And love me to - night,

to - night.

E5

D5

E5

D5

E5

D5

Gtr. 1

C5

D5

Oh!

Gtr. 2

T
A
B

2

0

5

3

2

0

C5 B5 A5

hold bend

Guitar Solo I:
w/Rhy. Fig. 1 (Gtr. 1, 8 times)

Gtr. 2 D5 C5 D5 C5 D5 C5 D5

P.M. P.M. P.M.

C5 D5 C5 D5 C5 D5

hold

C5 D5 C5 D5 C5 D5

hold hold

C5 D5

T
A
B

C5 D5

T
A
B

C5 D5

T
A
B

Guitar Solo II:

Gtr. 2

F5

G5

D5

③ 3fr. open C A

Gtr. 1

T
A
B

[illegible][illegible]

Musical score for "The Sound of Silence" by Simon & Garfunkel. The score is in G major (one sharp) and 4/4 time. It features a guitar part with a key signature of one sharp and a melody line. The guitar part includes a key signature change from one sharp to two sharps (F#) in the second measure. The melody line is in G major. The score is divided into two systems. The first system contains measures 1-4, and the second system contains measures 5-8. The guitar part is written on a single staff, and the melody line is written on a single staff.

Interlude I:

Gtr. 1 *Dsus* *D* *Dsus/C*

hold *hold*

TAB

15 15 14 14 15 14 (15) 3 3 3 2

Gtr. 2

hold *hold*

TAB

3 3 2 2 3 3 2 3 2 0

D *Dsus* *D*

hold *hold*

TAB

2 3 2 3 15 15 15 15 14 14 15 14 (15) 3 2

hold *hold*

TAB

2 0 3 3 2 2 3 0 0

Dsus/C *D* (C)

hold

TAB

3 3 2 2 3 3 3 3 5 5 7 7 8 8

TAB

3 2 3 2 0 2 0 2 2 2 2 2 4 4 5 5

TAB

3 2 3 2 0 2 0 5 7 7 (7) 9 9 3 5 5 (5) 7 7

(D) (C)

T	10	12	(12)	14	5	7	7	8	8	10
A	7	9	(9)	11	2	4	4	5	5	7
B										

T	7	8	10	5	7	9	9	11
A	4	5	7	5	7	7	7	9
B				3	5	7	7	9

(D) (C)

T	10	12	12	12	14	5	7	7	7	8	8
A	7	9	9	9	11	2	4	4	4	5	5
B											

T	7	8	8	10	5	7	7	(7)	9	9
A	4	5	5	7	3	5	5	(5)	7	7
B										

(D) (C) (D) C5

T	10	12	(12)	14	5	7	7	8	8	10	10	12	12
A	7	9	(9)	11	2	4	4	5	5	7	7	9	9
B													

T	7	8	10	5	7	9	9	7	7	8	8		
A	4	5	7	3	5	7	7	4	4	5	5	5	5
B													

Gtrs. 1 & 2

C5 D5 C5 D5

C5 D5 C5 D5 F5

GIII D5 C5 D5 ⑤ 3fr. open C A

I know__ you'd have gone in - sane__ if you saw what I saw.____

D5 C5 D5 ⑤ 3fr. open C A Gtr. 2 F5 G5 A5

Now I've got to look for____

TAB

Freely

Fast ♩ = 232

w/Rhy. Fig. 1

(Gtr. 1, 2 times)

D5 C5 D5

sanc - try from the law, yeah.

tr

tr

TAB

2 2 0 0 (3) 0 0 2 2 0 0

19

w/fdbk.

Woah!

C5 D5 C5 D5 C5 D5 w/Rhy. Fig. 1 (Gtr. 2, 2 times) C5 D5

Gtr. 1

TAB

2 2 5 2 2 3 0

Verse 3:

w/Rhy. Fig. 1 (Gtr. 2, 2 times)

C5 D5 C5 D5 C5 D5 C5 D5

I can laugh at the wind, yeah.

tr

tr

TAB

2 2 2 2 (4) (2) (2) 2

C5 D5 C5 D5 C5 D5

Howl at the rain.

TAB

2 2 5 2 2 3 0 2 2 5 2 2 3 0 2 2 5 2 2 3 0

w/Rhy. Fig. 1 (Gtrs. 1 & 2, 2 times)

C5 D5 C5 D5 C5 D5 C5 D5

Scream in the can - yons, or out on the plains.

Verse:

Gtrs. 1 & 2

F5 G5 D5 C5 D5 ⑤ 3fr. open C A

I know you'd have gone in - sane if you saw what I saw.

D5 C5 D5 ⑤ 3fr. open C A F5 G5 Freely Gtr. 1 A5

Now I've got to look for sanc-t'ry from the law,

yeah.

pick sl. pick sl. --- loco

T A B

*Quickly press pick against strings and move down fingerboard.

Gtr. 2

A C# 4fr. A C# 4fr. A B^b 13fr.

Moderately fast ♩ = 134

Interlude II:

Rhy. Fig. 2

(end Rhy. Fig. 2)

w/Rhy. Fig. 2 (*Gir.* 2, 5 times)

Gr. 2 A5 G5 A5 G5 A5 G5

Spoken: Alright, get your fuckin' hands together, oh yeah!

Gtr. 1

TAB

14 0 0 0 0 0 0 0 0 0 0

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar staff and a bass staff with tablature. The guitar staff has a key signature of one sharp (F#) and a common time signature (C). The bass staff has a key signature of one sharp (F#) and a common time signature (C). The score is divided into three measures. The first measure is labeled with a chord of A5. The second measure is labeled with a chord of G5. The third measure is labeled with a chord of A5. The guitar staff has a treble clef and a key signature of one sharp (F#). The bass staff has a bass clef and a key signature of one sharp (F#). The tablature for the bass staff is written in numbers 0-7. The score is for a guitar and bass duo.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part on a single staff and a bass part on a double staff. The guitar part is written in treble clef with a key signature of two sharps (F# and C#). The bass part is written in bass clef. The score is divided into two systems. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. Chord symbols are placed above the guitar staff: A5, G5 A5, G5, A5, and G5. The guitar part features various musical notations, including eighth notes, quarter notes, and rests, with some notes beamed together. The bass part includes fret numbers (7, 5, 8) and chord symbols (7, 5, 8). The score is presented in a clear, legible format with a white background and black text and notation.

w/Rhy. Fig. 2 (Gtrs. 1 & 2, 3 times)

Gtrs. 1 & 2

Fast ♩ = 232

Bridge:

Gtrs. 1 & 2

Sanctuary - 14 - 13
P1050GTX

Gtr. 1 C5 D5 C5 B5 A5

yeah, yeah.

Gtr. 2

harm. 4

trem. bar

harm. 4

T 3 5 3 (3) 5 5 4 2 5 5

A 2 5 2 (2) 5 5 4 2 5 5

B 0 5 0 (0) 5 5 4 2 0 5

Outro:

N.C. (D5)

Gtr. 1

Gtr. 2

T 6 6 5 6 6 5 5 5 3 5 3 6 6 5 6 5 8 8 6 8 6

A 7 7 5 7 7 5 6 6 5 6 5 8 8 6 8 6 10 10 8 10 8

B

Woah, love you to-night!

T 10 10 8 10 8 12 12 10 12 10 13 13 12 13 12 13 13 12 13 (13)

A 11 11 10 11 10 13 13 11 13 11 15 15 13 15 13 15 15 13 15 (15)

B

Verse 2:

I met a gun slinger last night
 To keep me alive.
 Spent all my money on gambling and guns to survive.
 I know you'd have gone insane if you saw what I saw.
 So now I've got to look for sanctuary from the law.

(To Chorus:)

REMEMBER TOMORROW

Words and Music by
STEVE HARRIS and PAUL DI'ANNO

E5 open



D5



5fr.

C5



3fr.

G5



10fr.

E5



7fr.

A5



12fr.

Moderately slow

Tempo I: ♩ = 92

Intro:

*(Em)

Gtr. 1

(Fmaj7)

(Fm)

harm.

mf w/flanger

harm. hold throughout

8va

*Chords implied by gtr. in Verses.

(harm.)

(8va)

loco

(Fmaj7)

(Em)

(harm.)

Verses 1 & 3:

Em

Fmaj7

Em

Un-chain the col-ors...

be-fore... my eyes...

Gtr. 1

harm.

hold throughout

harm.

Gtr. 2 Rhy. Fig. 1

(end Rhy. Fig.1)

mf hold throughout

w/Rhy. Fig. 1 (Gtr. 2, 3 times)

Fmaj7

Yes - ter - day's _____ sor - rows _____ are to - mor - row's white _____

Gtr. 1

TAB

0 2 2 0 2 2 0 0 2 2 0 2 0 0 1 2 1 2 0 2 1 0

Em

_____ lies _____ You scan the hor - i - zon,

TAB

3 3 3 5 3 2 4 5 5 2 4 5 3 2

Fmaj7

Em

the clouds _____ take me high - er. _____ I shall _____

TAB

3 3 2 1 0 1 2 0 2 2 0 0 0 0 0 0 0 0 0 0

Fmaj7

Em

To Coda ☐

re - turn _____ from out of the fire _____

TAB

0 0 0 0 1 1 2 2 2 2 2 2 2 2 2 2 2 2 2 2

Tempo II: ♩ = 104

E5

B5

(G5)

(C5)

Gtrs. 1 & 2

Riff A

E5

B5

(G5)

(C5)

f

E5

B5

(G5)

(C5)

E5

B5

(G5)

(C5)

Tempo I: ♩ = 92

open

E5

Gtr. 2

Em7

harm.

Gtr. 1

*w/fdbk.**mf*

harm.

Verse 2:
w/Rhy. Fig. 1 (Gtr. 2, 4 times)

Em

Fmaj7

Tears for re - mem - brance and tears for

12 0 0 0 0 1 2 1 2 0 1 2 1

Em

joy. Tears for some - bod - y

2 2 0 0 0 0 (0) (0) (0) (0)

Fmaj7

Em

and this lone - ly boy. Out in the

2 1 2 0 1 1 2 3 3 5 3 3 5 3 2 4 5 2

Fmaj7

Em

mad - ness comes the all see - ing eye. harm. harm.

4 5 5 3 4 2 12 12 12

Fmaj7

(harm.) And it flick - ers a - bove us, lights up

(harm.)

TAB

12

12 12 12

1 0 1 2 3

3 3

Tempo II: ♩ = 104
w/Riff A (Gtr. 2, 4 times)
E5 B5

Em E5 B5 (G5) (C5)

— the sky. —

f

TAB 2 19 2 2 4 4 4 2 2 2 3 2 3 3 3 3 3 2 2

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part and a bass part. The guitar part is written in standard notation on a treble clef staff with a key signature of one sharp (F#). The bass part is written in standard notation on a bass clef staff. Above the guitar staff, there are labels for chords: E5, B5, (G5), (C5), E5, and B5. The bass part includes a TAB section with fret numbers (0, 2, 4, 3, 2, 3, 3, 3, 3, 2, 3, 2, 0) and a final section with the number 15. The score is divided into three measures by vertical bar lines.

(G5) (C5) E5 B5 (G5) (C5)

TAB

Interlude 1:

D5

C5

D5

C5

G5

Gtr. 2

Gtr. 1

T													
A	7	7		7		5	5	5	7	7	5	5	12
B	5	5		5		9	9	9	5	5	9	9	10

D5

C5

D5

C5

T													
A	5	7	7	7	7	7	5	5	5	5	5	5	5
B	3	5	5	5	5	5	3	3	3	3	3	3	3

D5

C5

D5

C5

T													
A	5	7	7	7	7	7	5	5	5	5	5	5	5
B	3	5	5	5	5	5	3	3	3	3	3	3	3

D5

C5

D5

C5

T																							
A	5	7	7	7	7	9	9	9	10	10	10	10	12	12	12	12	14	14	14	14	12	15	
B	3	5	5	5	5	7	7	7	7	8	8	8	8	10	10	10	10	12	12	12	12		

Guitar Solo I:
Rhy. Fig. 2
E5

E5

G5

T
A
B

(15) 10 15 13 15 13 15 13 15 13 15 13 12 13 12 13 12 13

E5

G5

A5

T
A
B

10 12 10 12 10 8 7 8 7 5 7 5 8 5 8 7 5 8 5 7 5 7

E5

G5

T
A
B

7 8 7 9 7 7 9 12 11 12 12 14 12 13 15 15 13 12 11 14 12

E5

A5

G5

T
A
B

12 11 14 12 12 10 12 10 9 9 15 12 14 12

E5 G5

T
A
B

E5 G5 A5 E5 G5

*trem. bar 3

*Gradually depress trem. bar while slurring notes.

E5 A5 G5 (end Rhy. Fig. 2)

(slack)

Interlude II:

Gtrs. 1 & 2

N.C.(C5)

(D5) (B5)

T
A
B

(C5) (D5)

E5

G5

E5

A5 G5

3 0 0 12 15 (12) (15) (15)

Interlude III:
Gtrs. 1 & 2
N.C. (C5)

3 3 3 3 5 5 5 5 3 5 5 5 5 7 7 7 7 5 7

2 2 2 2 4 4 4 4 2 4 3 3 3 3 5 5 5 5 3 5

3 3 3 3 5 5 5 5 3 5 7 7 7 7 5 7

2 2 2 2 4 4 4 4 2 4 5 5 7 7 3 3 5 5

E5

E5

harm. — .

Gtr. 1

w/fdbk

harm. —

Gtr. 2

harm.7

824

harm.

w/Rhy. Fig. 1 (*Gtr.* 2)

Fmaj7

E5

D.S. $\text{\textcircled{S}}$ al Coda

Tempo II: ♩ = 104

w/Riff A (Gtr. 2, 7 times)

Coda

E5

B5

(G5)

(C5)

E5

B5

Gtr. 1

五

△

日

1

Sheet music for guitar, featuring standard notation, TAB, and bass lines. The music is in G major and 4/4 time. The TAB staffs include fret numbers and chord names (E5, B5, G5, C5). The bass staffs include the word "Ow." and various musical notations.

System 1:

- Standard staff: Chords (G5), (C5), E5, B5, (G5), (C5).
- TAB staff: Fret numbers 3, 3, 3, 3, 3, 3, 3, 2, 3, 2, 0, 3, 3, 3, 3, 2, 3, 2.
- Bass staff: Chords E5, B5, (G5), (C5), E5, B5.

System 2:

- Standard staff: Chords (G5), (C5), E5, B5.
- TAB staff: Fret numbers 15, 15, 15, (15), (15), 3, 3, 3, 3, 3, 2, 3, 2, 0.
- Bass staff: Chords (G5), (C5), E5, B5.

System 3:

- Standard staff: Chords (G5), (C5), E5, B5.
- TAB staff: Fret numbers 15, 15, 15, (15), (15), 3, 3, 3, 3, 3, 2, 3, 2, 0.
- Bass staff: Chords (G5), (C5), E5, B5.

System 4:

- Standard staff: Chords (G5), (C5), E5, B5.
- TAB staff: Fret numbers 15, 15, 15, (15), (15), 3, 3, 3, 3, 3, 2, 3, 2, 0.
- Bass staff: Chords (G5), (C5), E5, B5.

E5 B5

Oh, yeah. Owl...

Gtr. 1

TAB

12 15 12 15 12 15 12 15 12 15 12 15 12 15 12 15 12 15 12

Gtr. 2

TAB

2 2 0 0 0 4 4 4 4 2 2 9 2

rit. (G5) (C5) Freely

Oh, re - mem - ber to -

TAB

15 12 15 12 15 12 15 12 14 15 8 (10)

w/fdbk.

TAB

3 3 3 3 (3)

mor - row, Whoa. _____ Yeah. _____ Oh. _____

tr (e) *tr* (e) *tr* (e)

**trem. bar*

T 8 (10) 8 (10) 8 (10) 2 2 (2)

A

B

*Gradually depress trem. bar while trilling note.

T A B (9) (3)

E5

Yeah. _____

trem. bar *trem. bar* *trem. bar* *trem. bar* *w/fdbk.*

T 15 13 12 10 12 11 9 12 10 9 7 5 4 5 5 7 7

A 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

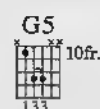
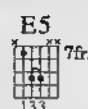
B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

w/fdbk.

T A B 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

TRANSYLVANIA

Music by
STEVE HARRIS



Moderately fast

Tempo I: ♩ = 176
Gtr. 2 D5

Play 4 times

C5 F5 E5



f P.M.

T																			
A																			
B	5	5	5	5	5	5	5	5	5	5	5	5	5	3	3	7	7	7	7

Play 3 times



T																			
A																			
B	7	7	7	7	7	5	5	7	7	7	7	7	7	7	7	7	7	7	3

Moderately

Tempo II: ♩ = 126

Gtrs. 1 & 2

N.C.* Em

D

Em

T																			
A																			
B	2	2	2	2	2	5	4	2	2	2	2	2	5	4	5	5	5	5	2

*Chords implied by bass gtr.

T																			
A																			
B	2	2	2	2	2	5	4	2	2	2	2	2	5	4	5	5	5	5	2

A Bm A Bm

TAB: 0 0 0 0 0 2 0 2 2 2 2 2 5 4 | 2 2 2 2 2 5 4 2 2 2 2 2 5 4 | 0 0 0 0 0 2 0 2 2 2 2 2 5 4

Em D Em

TAB: 2 2 2 2 2 5 4 2 2 2 2 2 5 4 | 5 5 5 5 5 2 5 2 2 2 2 2 5 4

D Em Bm

TAB: 2 2 2 2 2 5 4 2 2 2 2 2 5 4 | 5 5 5 5 5 2 5 2 2 2 2 2 5 4 | 2 2 2 2 2 5 4 2 2 2 2 2 5 4

A Bm A Bm

TAB: 0 0 0 0 0 2 0 2 2 2 2 2 5 4 | 2 2 2 2 2 5 4 2 2 2 2 2 5 4 | 0 0 0 0 0 2 0 2 2 2 2 2

Gtr. 1 E5 D5 G5 C5 D5 E5

Gtr. 2

hold bend ---

TAB: 12 14 | 10 12 | 8 10 8 10 8 10 8 10 | 0 7 9 10 8 7 8 7 9 9

Gtr. 2
N.C.*Em

Riff A

D

Tablature for Gtr. 2 (Riff A):

Staff 1: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with eighth and sixteenth notes.

Staff 2: Bass clef, containing fret numbers (7, 5, 5, 5, 5, 4, 7, 5, 7) and a (7) in parentheses.

Staff 3: Bass clef, containing fret numbers (7, 5, 5, 5, 5, 4, 7, 5, 7) and a (7) in parentheses.

Gtr. 1

Riff A1

Tablature for Gtr. 1 (Riff A1):

Staff 1: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with eighth and sixteenth notes.

Staff 2: Bass clef, containing fret numbers (7, 5, 5, 5, 5, 4, 7, 5, 7) and a (7) in parentheses.

Staff 3: Bass clef, containing fret numbers (7, 5, 5, 5, 5, 4, 7, 5, 7) and a (7) in parentheses.

*Chords implied by bass gtr.

C

D

Em

Tablature for Gtr. 2 (Chords C, D, Em):

Staff 1: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with eighth and sixteenth notes.

Staff 2: Bass clef, containing fret numbers (7, 5, 5, 5, 5, 4, 7, 5, 7) and a (7) in parentheses.

Staff 3: Bass clef, containing fret numbers (7, 5, 5, 5, 5, 4, 7, 5, 7) and a (7) in parentheses.

Staff 4: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with eighth and sixteenth notes, ending with a trill (tr ~).

Staff 5: Bass clef, containing fret numbers (7, 5, 5, 5, 5, 4, 7, 5, 7) and a (7) in parentheses.

Staff 6: Bass clef, containing fret numbers (7, 5, 5, 5, 5, 4, 7, 5, 7) and a (7) in parentheses.

Tablature for Gtr. 1 (Chords C, D, Em):

Staff 1: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with eighth and sixteenth notes, ending with a trill (tr ~).

Staff 2: Bass clef, containing fret numbers (7, 5, 5, 5, 5, 4, 7, 5, 7) and a (7) in parentheses.

Staff 3: Bass clef, containing fret numbers (7, 5, 5, 5, 5, 4, 7, 5, 7) and a (7) in parentheses.

Staff 4: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with eighth and sixteenth notes, ending with a trill (tr ~).

Staff 5: Bass clef, containing fret numbers (7, 5, 5, 5, 5, 4, 7, 5, 7) and a (7) in parentheses.

Staff 6: Bass clef, containing fret numbers (7, 5, 5, 5, 5, 4, 7, 5, 7) and a (7) in parentheses.

Guitar Solo I:
w/Riff A1 (Gtr. 1, 8 times)

Gtr. 2

Chord: D

Chords: C, D, Em

Chord: D5

Chords: C5, D5

Chord: Em

w/Riff A (Gtr. 2, 8 times)

Gtr. 1

First system of music notation. The top staff is a single melodic line in treble clef. The bottom staff is a three-part guitar tablature for strings T, A, and B. The tablature contains fret numbers (8, 7, 9) and a circled 9 indicating a natural harmonium.

Second system of music notation. The top staff continues the melodic line. The bottom staff is a three-part guitar tablature. Chord markers 'C' and 'D' are placed above the staff. The tablature contains fret numbers (8, 7, 9) and a circled 9.

Third system of music notation. The top staff continues the melodic line. The bottom staff is a three-part guitar tablature. Chord markers 'Em' and 'Em*' are placed above the staff. The tablature contains fret numbers (8, 7, 9) and a circled 9.

*Indicates rhythm hits from bass & drums.

Fourth system of music notation. The top staff continues the melodic line. The bottom staff is a three-part guitar tablature. Chord markers 'D*' are placed above the staff. The tablature contains fret numbers (8, 7, 9) and a circled 9.

Fifth system of music notation. The top staff continues the melodic line. The bottom staff is a three-part guitar tablature. Chord markers 'C*', 'D*', and 'Em*' are placed above the staff. The tablature contains fret numbers (8, 7, 9) and a circled 9.

Sixth system of music notation. The top staff continues the melodic line. The bottom staff is a three-part guitar tablature. The tablature contains fret numbers (8, 7, 9) and a circled 9.

Gtr. 1

D

TAB (9) 12 12 12 12 10 12 11 12 (12) 12 12 12 12 10 12 11 12 (12) 12 12 12 12 10 12 11 12

Gtr. 2

TAB (7) 8 8 8 8 7 9 7 9 (9) 8 8 8 8 7 9 7 9 (9) 8 8 8 8 7 9 7 9

C D Em

tr

TAB (12) 12 12 12 12 10 12 11 12 (12) 12 12 12 12 10 12 11 12 (12) 10 10 (12)

tr

TAB (9) 8 8 8 8 7 9 7 9 (9) 8 8 8 8 7 9 7 9 (9) 8 8 8 8 7 9 7 9

tr

TAB 12 (13) 12 (13) 13 (15) 12 (13) 15 15 15

3

TAB (9) 8 8 8 8 7 9 7 9 (9) 8 8 8 8 7 9 7

7

Guitar Solo II:
w/Riff A (Gtr. 2, 16 times)

49

First system of music notation. The staff shows a melodic line with a key signature of one sharp (F#) and a time signature of 4/4. The melody consists of eighth notes and quarter notes, with a final measure containing a quarter rest followed by a quarter note. The guitar tablature (TAB) below the staff shows fret numbers 15, 12, 15, 12, 15, 12, 15, 12, 13, 10, 13, 10, 13, 10, 13, 10, 13. The TAB is labeled T, A, B.

Second system of music notation. The staff shows a melodic line with a key signature of one sharp (F#) and a time signature of 4/4. The melody consists of eighth notes and quarter notes, with a final measure containing a quarter rest followed by a quarter note. The guitar tablature (TAB) below the staff shows fret numbers 10, 13, 10, 13, 10, 13, 10, 13, 11, 8, 11, 8, 11, 8, 11, 8, 11, 13. The TAB is labeled T, A, B.

Third system of music notation. The staff shows a melodic line with a key signature of one sharp (F#) and a time signature of 4/4. The melody consists of eighth notes and quarter notes, with a final measure containing a quarter rest followed by a quarter note. The guitar tablature (TAB) below the staff shows fret numbers 10, 13, 10, 13, 10, 13, 10, 13, 0, 12, 0, 0, 10, 0, 0, 8, 0, 0, 7, 0, 0. The TAB is labeled T, A, B.

Fourth system of music notation. The staff shows a melodic line with a key signature of one sharp (F#) and a time signature of 4/4. The melody consists of eighth notes and quarter notes, with a final measure containing a quarter rest followed by a quarter note. The guitar tablature (TAB) below the staff shows fret numbers 5, 0, 0, 0, 0, 0, 5, 0, 0, 0, 15, (15), 12, 15, 12, 15, 12, 15, 12, 15. The TAB is labeled T, A, B.

Fifth system of music notation. The staff shows a melodic line with a key signature of one sharp (F#) and a time signature of 4/4. The melody consists of eighth notes and quarter notes, with a final measure containing a quarter rest followed by a quarter note. The guitar tablature (TAB) below the staff shows fret numbers 12, 15, 12, 15, 12, 15, 12, 15, 13, 10, 13, 10, 13, 10, 13, 10, 13. The TAB is labeled T, A, B.

Sixth system of music notation. The staff shows a melodic line with a key signature of one sharp (F#) and a time signature of 4/4. The melody consists of eighth notes and quarter notes, with a final measure containing a quarter rest followed by a quarter note. The guitar tablature (TAB) below the staff shows fret numbers 10, 13, 10, 13, 10, 13, 10, 13, 11, 8, 11, 8, 11, 8, 11, 8, 11, 13. The TAB is labeled T, A, B.

Em

10 13 10 13 10 13 10 13 0 5 3 0 5 3 0 5 3 0 5 3 0 2 2 (2) 0 2 7

w/Riff A (Gtr. 2, 4 times)

D

(7) 5 5 5 5 4 7 5 7 (7) 5 5 5 5 4 7 5 7 (7) 5 5 5 5 4 7 5 7

C

D

Em

(7) 5 5 5 5 4 7 5 7 (7) 5 5 5 5 4 7 5 7 (7) 5 5 5 5 4 7 5 7

12 0 0 10 0 0 8 0 0 7 0 0 5 0 0 3 0 0 2 0 0 0 7

Gtr. 1

D

(7) 5 5 5 5 4 7 5 7 (7) 5 5 5 5 4 7 5 7 (7) 5 5 5 5 4 7 5 7

Gtr. 2

(7) 9 9 9 9 7 10 9 10 (10) 9 9 9 9 7 10 9 10 (10) 9 9 9 9 7 10 9 10

rit.

C

D

Measures 1-6 of the guitar score. The melody is in D major. Chords C and D are indicated above the staff. The TAB lines show fret numbers for the Treble (T) and Bass (B) staves.

Freely
Em

Measures 7-11 of the guitar score. The melody is in D major. The TAB lines show fret numbers for the Treble (T) and Bass (B) staves. The text 'Freely Em' is written above the staff.

Gtrs. 1 & 2
N.C.Gtr. 2
E5Slowly
Em(9)
Gtr. 1

Measures 12-16 of the guitar score. The melody is in D major. The TAB lines show fret numbers for the Treble (T) and Bass (B) staves. The text 'Gtrs. 1 & 2 N.C.', 'Gtr. 2 E5', and 'Slowly Em(9) Gtr. 1' are written above the staff.

Em Em7

rit.

Measures 17-21 of the guitar score. The melody is in D major. The TAB lines show fret numbers for the Treble (T) and Bass (B) staves. The text 'Em Em7', 'rit.', and 'harm.' are written above the staff.

HALLOWED BE THY NAME

Words and Music by
STEVE HARRIS



Slowly ♩ = 72

Intro:

N.C.

(Em)

Gtr. 1 Riff A

Riff A1

Gtr. 2 *mf*

T 7 10 8 7 8 7 9 7

A 5 4 2 5 2 5 9 8

B 5 4 2 5 5 3 5

Verse 1:

w/Riffs A (Gtr. 1) & A1 (Gtr. 2) Both 2 times

1. I'm wait-ing in my cold cell when the bell be-gins to chime.

(end Riff A)

(end Riff A1)

T 7 10 8 7 8 7 9 8

A 5 4 2 5 2 5 9 8

B 5 4 2 5 5 3 5

Re - flect-ing on my past life and it does-'nt have much time.

Em/C* Em/D* Em

At five o'-clock they take me to the Gai - lows Pole.

(Audience)

Gtr. 1

Gtr. 2

T 7 10 8 7 8 7 9 7

A 5 4 2 5 2 5 9 8

B 5 4 2 5 5 3 5

*Denotes bass part.

Em/C* Em/D*

(Audience) The sands of time for me are run - ning low...

T 7 10 8 7 8 7 9 8

A 5 4 2 5 2 5 3 2

B 5 4 2 5 2 5 3 2

Moderately ♩ = 120

Em

Rhy. Fig. 1

Gtr. 2

E5

T 7 10 8 7 8 7 9 8

A 5 4 2 5 2 5 3 2

B 5 4 2 5 2 5 3 2

Gtr. 1

T 7 10 8 7 8 7 9 8

A 5 4 2 5 2 5 3 2

B 5 4 2 5 2 5 3 2

C5

D5

E5

⑤ 10fr. 9fr. 7fr. 10fr. 9fr. 10fr. 11fr.
G F# E G F# D D#

T 10 8 10 10 8 7 8 7 9 8

A 10 10 8 7 8 7 9 7 8

B 10 8 10 8 10 8 10 8 10 8 10 8

Run - ning

E5 C5 D5

low.

TAB

10 (10) 8 7 8 7 9 11 11 10 10 8 7 8 7 9 8 10 (10) 10 (10) 8 10

Interlude I:

④
5fr. 4fr. 2fr. 5fr. 4fr. open
G F# E G F# D N.C.

B5

TAB

(10) 10 (10)

Both Gtrs.

TAB

2 4 5 4 5 2 5 5 4 5 4 5 4 2 (2) 2 4 2 4 5 4 5 4 5 4 2

Riff B

TAB

2 4 5 4 5 2 5 5 4 5 4 5 4 2 (2) 2 4 2 4 5 4 5 4 5 4 2 (2) 4 5 4 5 2 5 5 4 5 4 5 4 2

(end Riff B)

TAB

(2) 2 4 2 4 5 4 5 4 5 4 2 2 4 5 4 5 2 5 5 4 5 4 5 4 2 (2) 2 4 2 4 5 4 5 4 5 4 2

Verse 2:
E5

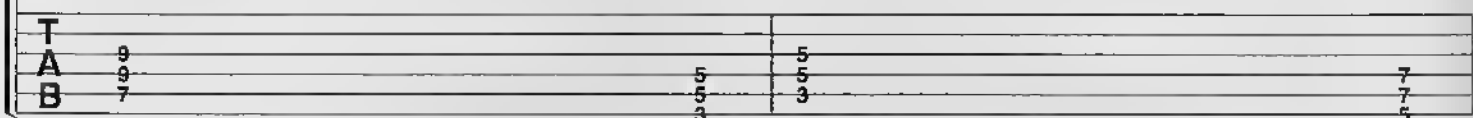
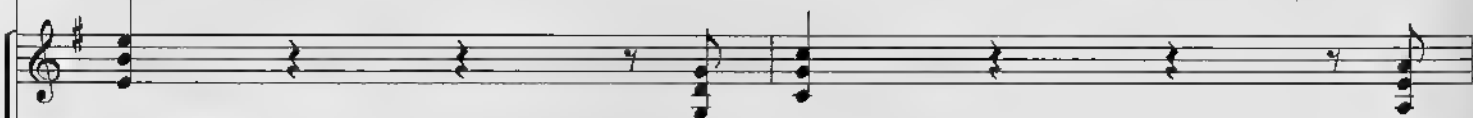
G5

C5

A5



Both Gtrs.

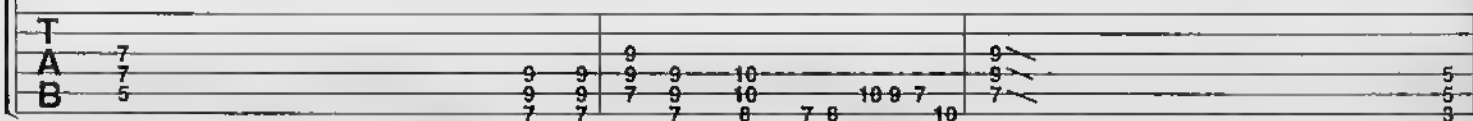


D5

B5 E5 B5 C5

E5

G5

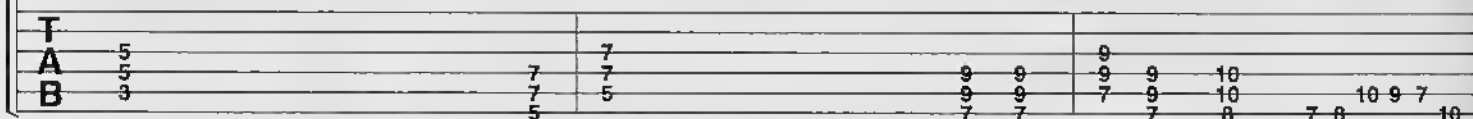


C5

A5 D5

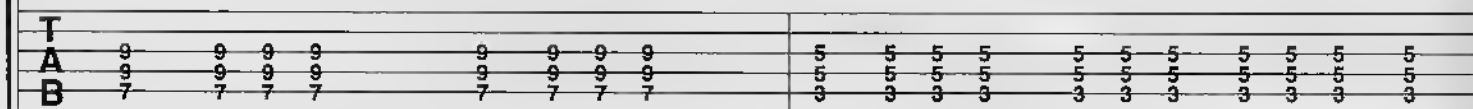
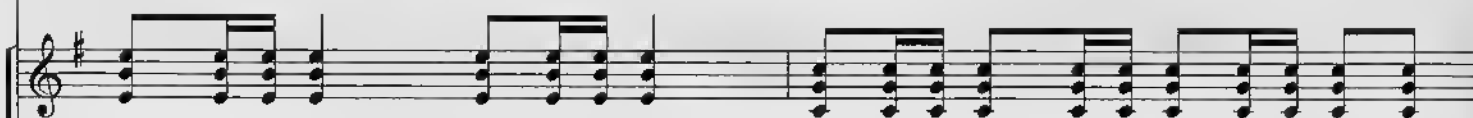
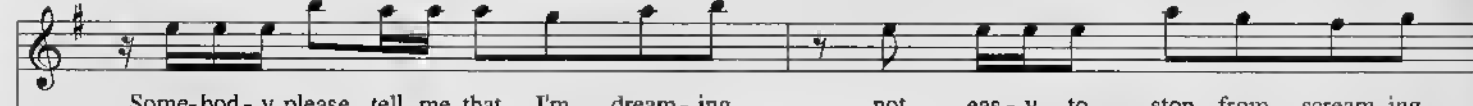
B5

E5 B5 C5



E5

C5



D5 E5

words es - cape me, when I try to speak. Tears flow, but why am I cry - ing?

TAB

7	7	7	7	7	7	7	7	7	7	9	9	9	9	9	9	9	9
7	7	7	7	7	7	7	7	7	7	9	9	9	9	9	9	9	9
5	5	5	5	5	5	5	5	5	5	7	7	8	10	9	7	7	7

C5 D5

Af - ter all, I'm not a - fraid of dy - ing, 'cause I be - lieve there nev - er is an end,

TAB

5	5	5	5	5	5	5	5	5	5	7	7	7	7	7	7	7	7
5	5	5	5	5	5	5	5	5	5	7	7	7	7	7	7	7	7
3	3	3	3	3	3	3	3	3	3	5	5	5	5	5	5	5	5

E5 B5 C5

w/Riff B (Both gtrs., 2 times) N.C. N.C. (Em)

no,

8

Gtr. 1 Riff C

Gtr. 2 Riff C1

TAB

9	9	9	10	10	9	7	8	10	9	7	7	9	10	9	10	9
7	7	7	10	10	9	7	8	10	9	7	7	9	10	9	10	9
7	7	7	8	7	8	10	9	7	7	8	9	10	9	10	9	10

(C) (end Riff C) (end Riff C1)

TAB

7	9	10	10	9	7	9	10	10	9	7	9	10	9	10	9	10
7	9	10	10	9	7	9	10	10	9	7	9	10	9	10	9	10
8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8

The first system of the musical score for 'The Wind' is shown. It consists of a treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. The melody is written in a single line, featuring a series of eighth and sixteenth notes, with some notes beamed together. The notation includes various musical symbols such as stems, beams, and note heads. Below the staff, there are two rows of tablature, labeled 'T' and 'B', which provide fret numbers for the guitar. The tablature is written in a standard format, with numbers 1 through 10 representing frets. The first system ends with a double bar line and repeat dots.

E5

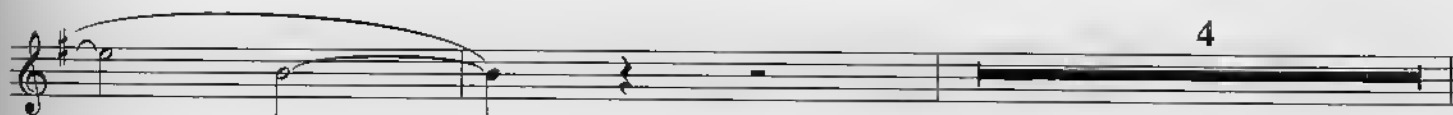
As the guards march me out to the court-yard, some-bod-y calls from a cell, "God be

with you".__ If there's a God, then why's he let me die? As I walk, all my life drifts be-fore me,

Mark my words, be-lieve my soul lives on, don't wor-ry that I have gone, I've gone, I've gone be- yond to seek the

E5 C5

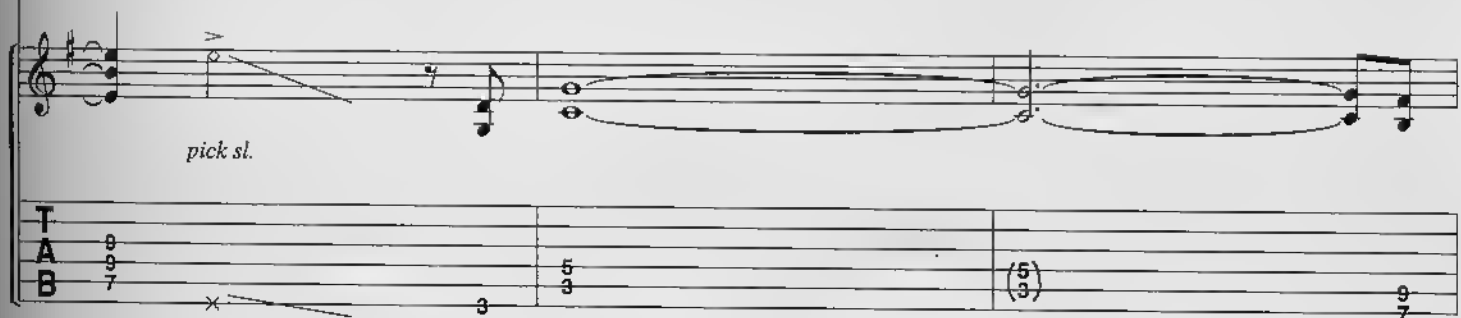
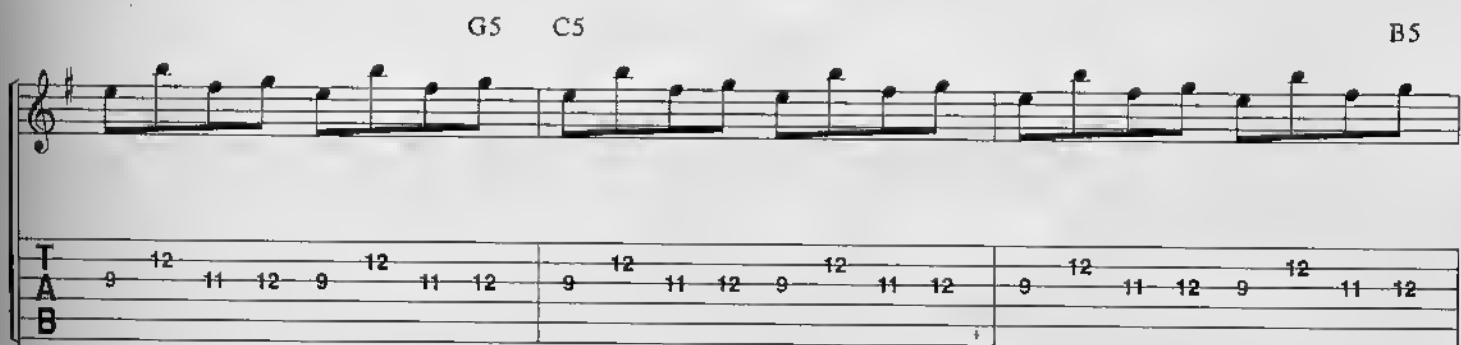
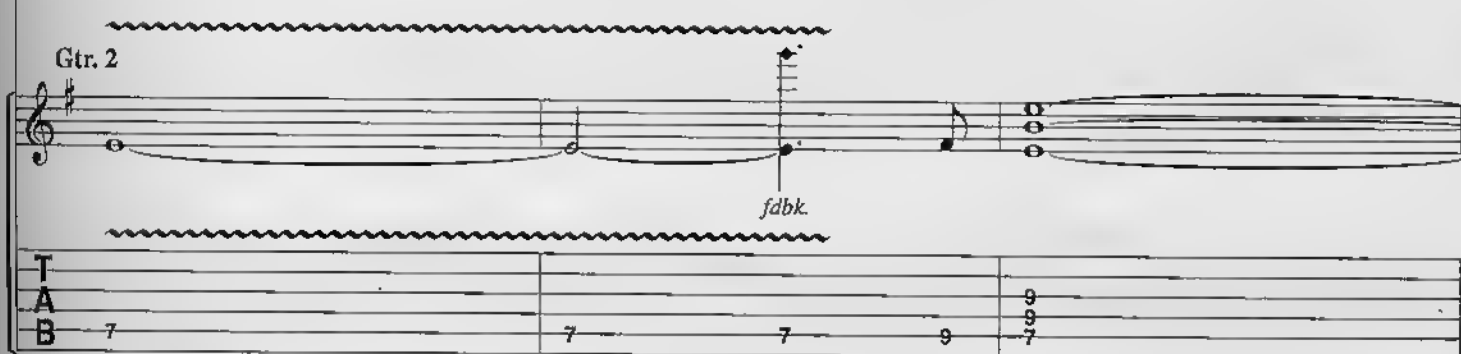
stand life down here is just a strange il - lu - sion.



Bridge:

Gtr. 1

E5



Both Gtrs.
N.C.

E5

First system musical notation and fretboard diagram. The fretboard diagram shows fret numbers for strings T, A, and B across three measures.

Measure	T	A	B
1	9	12	11
2	12	9	12
3	11	12	9
4	12	11	12
5	9	12	11
6	12	9	12
7	11	12	9
8	12	11	12
9	7	9	10
10	9	10	10
11	9	10	9
12	7	10	9
13	10	12	10
14	12	10	10

fdbk.

Second system musical notation and fretboard diagram. The fretboard diagram shows fret numbers for strings T, A, and B across three measures.

Measure	T	A	B
1	7	9	10
2	9	10	9
3	10	9	10
4	9	10	9
5	10	9	10
6	9	10	9
7	10	9	10
8	9	10	9
9	10	9	10
10	9	10	9
11	10	9	10
12	9	10	9
13	10	9	10
14	9	10	9
15	10	9	10
16	9	10	9
17	10	9	10
18	9	10	9
19	10	9	10
20	9	10	9
21	10	9	10
22	9	10	9
23	10	9	10
24	9	10	9
25	10	9	10
26	9	10	9
27	10	9	10
28	9	10	9
29	10	9	10
30	9	10	9
31	10	9	10
32	9	10	9
33	10	9	10
34	9	10	9
35	10	9	10
36	9	10	9
37	10	9	10
38	9	10	9
39	10	9	10
40	9	10	9
41	10	9	10
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43	10	9	10
44	9	10	9
45	10	9	10
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47	10	9	10
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66	9	10	9
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75	10	9	10
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77	10	9	10
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81	10	9	10
82	9	10	9
83	10	9	10
84	9	10	9
85	10	9	10
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87	10	9	10
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89	10	9	10
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117	10	9	10
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207	10	9	10
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210	9	10	9
211	10	9	10
212	9	10	9
213	10	9	10
214	9	10	9
215	10	9	10
216	9	10	9
217	10	9	10
218	9	10	9
219	10	9	10
220	9	10	9
221	10	9	10
222	9	10	9
223	10	9	10
224	9	10	9
225	10	9	10
226	9	10	9
227	10	9	10
228	9	10	9
229	10	9	10
230	9	10	9

Double time ♩ = 230
Rhy. Fig. 2

E5

D5 E5

Third system musical notation and fretboard diagram. The fretboard diagram shows fret numbers for strings T, A, and B across three measures.

Measure	T	A	B
1	9	12	11
2	12	9	12
3	11	12	9
4	12	11	12
5	9	12	11
6	12	9	12
7	11	12	9
8	12	11	12
9	7	9	10
10	9	10	10
11	9	10	9
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25	9	10	9
26	10	9	10
27	9	10	9
28	10	9	10
29	9	10	9
30	10	9	10
31	9	10	9
32	10	9	10
33	9	10	9
34	10	9	10
35	9	10	9
36	10	9	10
37	9	10	9
38	10	9	10
39	9	10	9
40	10	9	10
41	9	10	9
42	10	9	10
43	9	10	9
44	10	9	10
45	9	10	9
46	10	9	10
47	9	10	9
48	10	9	10
49	9	10	9
50	10	9	10
51	9	10	9
52	10	9	10
53	9	10	9
54	10	9	10
55	9	10	9
56	10	9	10
57	9	10	9
58	10	9	10
59	9	10	9
60	10	9	10
61	9	10	9
62	10	9	10
63	9	10	9
64	10	9	

C5 D5

(end Rhy. Fig. 2)

Tablature for the first system:

T	x	7	x	5	7	7	7	x	7	x	7	5	4	7	3	2	3
A	x	7	x	5	7	7	7	x	7	x	7	5					
B	x	5	x	3	5	5	5	x	5	x	5						

w/Rhy. Fig. 2 (Gtr. 2)

Gtr. 1 E5

Tablature for the second system:

T	8	x	9	x	9	x	9	7	9	9	9	9	9	9	9	9	9
A	9	x	9	x	9	x	9	7	9	9	9	9	9	9	9	9	9
B	7	x	7	x	7	x	7										

D5

trém. bar

Tablature for the third system:

T	9	9	9	5	4	7	3	2	3	7	x	7	x	7	x	7	7
A	9	9	9	5	4	7	3	2	3	7	x	7	x	7	x	7	7
B	7	7	7							5	x	5	x	5	x	5	5

C5 D5

trem. bar

Tablature for the fourth system:

T	(7)	(7)	12	12	11	11	14	14	15
A	(7)	(7)	12	12	11	11	14	14	15
B	(5)	(5)	10	10	9	9	12	12	

Guitar Solo I:

w/Rhy. Fig. 2 (Gtr. 2, 2 times)

Tablature for the fifth system:

T	15	13	15	13	12	13	12	10	12	13	12	10	12	10	11	9	12	9	12
A																			
B																			

Handwritten musical notation system 1. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with slurs and triplets. Below the staff are three staves labeled T, A, and B, containing fingerings (numbers 1-4) and a wavy line indicating a tremolo or vibrato effect.

Handwritten notes below the staff: $\overset{3}{\vee}$ $\Pi \vee \Pi \vee$ $\overset{3}{\vee}$ $\Pi \vee$ Π $\Pi \vee$ Π $\Pi \vee \Pi$ $\Pi \vee$

Handwritten fingerings below the staff: 10 12 10 10 12 10 12 9 12 14 (14) 12 13 12 13 12 14 12 14

Handwritten musical notation system 2. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with slurs and triplets. Below the staff are three staves labeled T, A, and B, containing fingerings (numbers 1-4) and a wavy line indicating a tremolo or vibrato effect.

Handwritten notes below the staff: $\Pi \vee \Pi$ Π $\Pi \vee$ $\Pi \vee \Pi$ $\Pi \vee \Pi$ $\Pi \vee \Pi$

Handwritten fingerings below the staff: 12 14 15 14 12 15 17 14 15 17 15 14 15 14 17

Handwritten musical notation system 3. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with slurs and triplets. Below the staff are three staves labeled T, A, and B, containing fingerings (numbers 1-4) and a wavy line indicating a tremolo or vibrato effect.

Handwritten notes below the staff: $\Pi \Pi \vee \Pi$ $\Pi \vee \Pi \vee$ \vee $\vee \cdot \Pi$ \vee Π Π

Handwritten fingerings below the staff: (17) 17 15 17 17 (17) 17 15 17 15 17 15 14 14 (14) 14 15 14 17 15 17 15 13 15 13

Handwritten musical notation system 4. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with slurs and triplets. Below the staff are three staves labeled T, A, and B, containing fingerings (numbers 1-4) and a wavy line indicating a tremolo or vibrato effect.

Handwritten notes below the staff: $\Pi \vee \Pi \Pi \Pi \vee \Pi$ $\Pi \vee$ $\Pi \vee$ Π $\Pi \vee \Pi \vee \Pi \vee \Pi \vee \Pi \vee$

Handwritten fingerings below the staff: 12 17 12 17 12 14 15 14 12 14 12 15 12 15 12 14 12 15 12 12 12 15 12 14 12 12 15 12

Handwritten musical notation system 5. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with slurs and triplets. Below the staff are three staves labeled T, A, and B, containing fingerings (numbers 1-4) and a wavy line indicating a tremolo or vibrato effect.

Handwritten notes below the staff: Π $\Pi \vee$ \vee $\Pi \vee$ $\Pi \vee \Pi \Pi \vee \Pi \vee$

Handwritten fingerings below the staff: 14 12 14 12 14 12 14 12 9 12 12 14 12 14 12 12 15 (15) (15) (15)

Guitar Solo II:
w/Rhy Fig. 2 (Gtr. 1, 2 times)

Gtr. 2

E

hold bend

D E

T
A
B

15 (45) (45) 15 15 15 12 15 15 12 15

D

T
A
B

12 15 12 15 12 15 12 12 15 12 12 15 12 15 14 12 14

C D

T
A
B

12 14 12 15 15 14 12 14 14 10 12 14 9 11 12 12 9 12 9 12 12

E

D E

T
A
B

12 11 8 8 9 8 9 11 8 9 11 9 7 5 6 4 5 4 4 7 5 4 2 0 2 0 2 0 3 3 2 0

D

C D

T
A
B

4 (4) 15 15 12 15 12 15 12 12 15 16 15 12 14 12 14 12 12 14 12 14

3 *8va* *loco*

T
A
B

10 12 10 12 10 12 17 17 17 15 17 12 14

Gtr. 2 *E5*

T
A
B

(14) (14) (14) 14 14 12 12 12 15

Gtr. 1

T
A
B

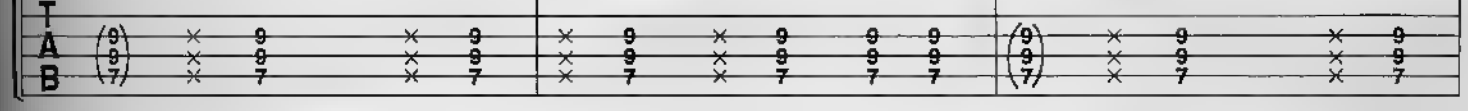
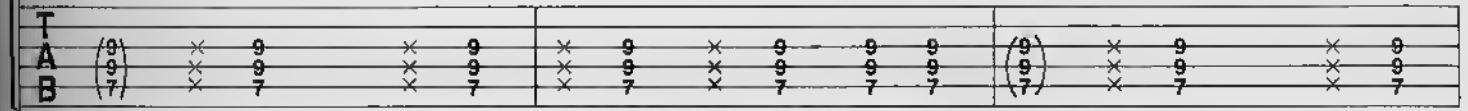
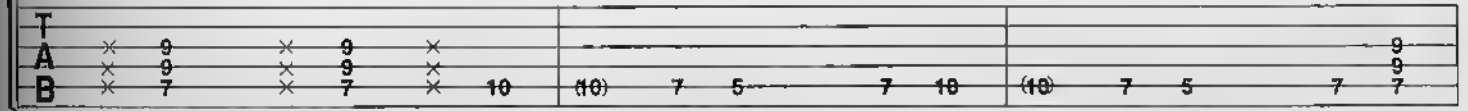
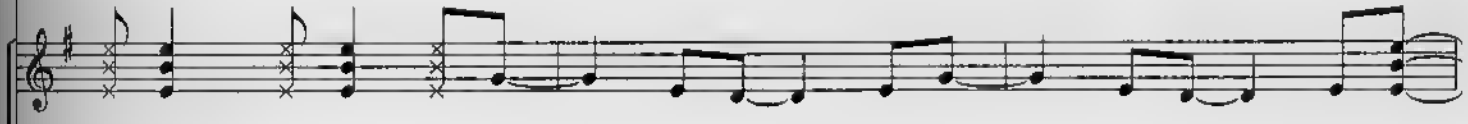
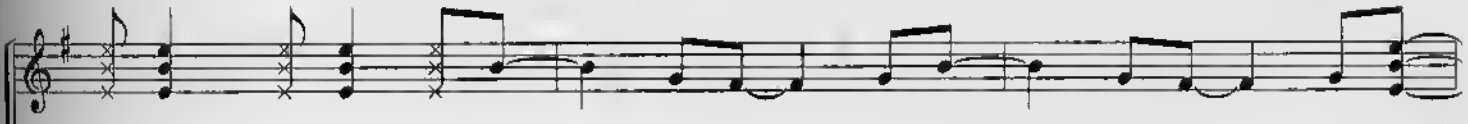
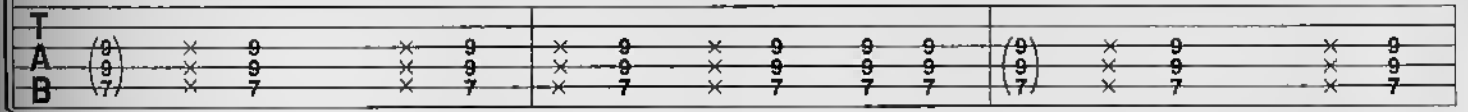
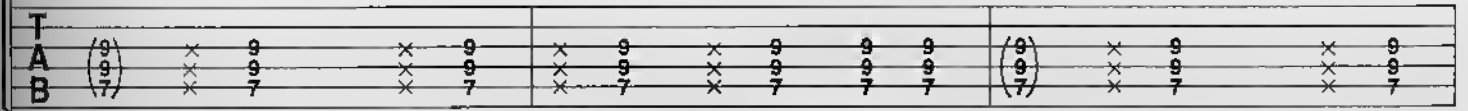
9 9 7 9 9 7 9 9 7 9 9 7 9 9 7 9 9 7 9 9 7 9 9 7

T
A
B

(15) 5 (5) 7 5 7 5 (5) 7 5 7 7

T
A
B

9 9 7 9 9 7 9 9 7 9 9 7 9 9 7 9 9 7 9 9 7 9 9 7



T
A
B

T
A
B

T
A
B

T
A
B

N.C.
Both gtrs.

T
A
B

T
A
B

First system of musical notation (treble clef, key signature of one sharp) and guitar tablature (T, A, B). The tablature consists of three measures:

2 2 4 2 4 5 4 5	4 5 4 5 4 2	2 4 5 4 5 2 5 5
-----------------	-------------	-----------------

Second system of musical notation (treble clef, key signature of one sharp) and guitar tablature (T, A, B). The tablature consists of three measures:

4 5 4 5 4 2	2 4 5 4 5 2 5 5	4 5 4 5 4 2
-------------	-----------------	-------------

Third system of musical notation (treble clef, key signature of one sharp) and guitar tablature (T, A, B). The tablature consists of three measures:

2 4 5 4 5 2 5 5	4 5 4 5 4 2	2 4 5 4 5 2 5 5
-----------------	-------------	-----------------

Fourth system of musical notation (treble clef, key signature of one sharp) and guitar tablature (T, A, B). The tablature consists of two measures:

4 5 4 5 4 2	2 4 5 4 5 2 5 5
-------------	-----------------

Fifth system of musical notation (treble clef, key signature of one sharp) and guitar tablature (T, A, B). The tablature consists of three measures:

4 5 4 5 4 2	9 9 10 10 10 8	(10) 10 10 7 8 10 9 7
-------------	----------------	-----------------------

Chorus:
Both gtrs.

E5 C5
 Hal low'd
 D5 Gtr. 2 E5
 Hal low'd be thy name.
 Gtr. 1
 tr
 trem. bar
 tr
 TAB 7 7 5 12 15 12 15 15

5 10fr. 9fr. 7fr. 10fr. 9fr. 6 10fr.
G F# E G F# D

E5

Hal,

1 1/2

tr

12 (15)

T	9	x	9	x	9	(9)	9	9	9	9
A	9	x	9	x	9	9	9	9	9	9
B	7	x	7	x	7	7	7	7	7	7

C5 D5

hal - low'd

trem. bar

T	5	x	5	x	5	(5)	5	5	5	5	7
A	3	x	3	x	3	3	3	3	3	3	5
B	3	x	3	x	3	3	3	3	3	3	5

Half time ♩ = 120

B5 E5 A5

pick sl.

be thy name.

trem. bar

T	(7)	9	12	11	12	9	12	11	12	9	12	11	12
A	(5)	9	12	11	12	9	12	11	12	9	12	11	12
B	(5)	9	12	11	12	9	12	11	12	9	12	11	12

D5 G5 C5

pick sl.

T	9	12	11	12	9	12	11	12	9	12	11	12	9	12	11	12
A	9	12	11	12	9	12	11	12	9	12	11	12	9	12	11	12
B	9	12	11	12	9	12	11	12	9	12	11	12	9	12	11	12

First system of musical notation. The top staff is a treble clef staff with a long melodic line. The middle staff is a guitar staff with trills. The bottom staff is a TAB staff with fret numbers: 9, 10, 9, 10, 9, 12, 9, 11, 12, 11, 12, 9, 11, 7, 9, 5, 7, 7, 9.

Second system of musical notation. The top staff is a treble clef staff with a long melodic line. The middle staff is a guitar staff with trills. The bottom staff is a TAB staff with fret numbers: 9, 12, 9, 11, 12, 11, 12, 9, 11, 7, 9, 5, 7, 7, 9.

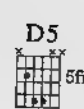
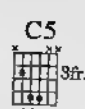
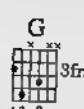
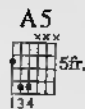
Third system of musical notation. The top staff is a treble clef staff with a long melodic line. The middle staff is a guitar staff with trills. The bottom staff is a TAB staff with fret numbers: 7, 9, 5, 7, 4, 5, 5, 7, 9, 5, 2, 3, 5, 7.

Fourth system of musical notation. The top staff is a treble clef staff with a long melodic line. The middle staff is a guitar staff with trills. The bottom staff is a TAB staff with fret numbers: 7, 9, 5, 7, 4, 5, 5, 7, 9, 5, 2, 3, 5, 7.

Fifth system of musical notation. The top staff is a treble clef staff with a long melodic line. The middle staff is a guitar staff with trills. The bottom staff is a TAB staff with fret numbers: 0, (0), (0), (0), 12, 12, 12, 12, 12, 12, 12, 12, 10, 10, 10, 10, 10, 10, 10, 10.

IRON MAIDEN

Words and Music by
STEVE HARRIS



Fast ♩ = 206

Gtr. 1

Intro:
N.C.
Riff A

f

w/Riff A (Gtr. 1)

Gtr. 2
Riff A1

w/Riffs A (Gtr. 1) & A1 (Gtr. 2) Both 5 times

f

Verse 1:

Both Gtrs. Rhy. Fig. 1

⑥ 5fr. A A5 5fr. A A5 5fr. A A5 5fr. A A5 5fr. A

P.M. P.M. P.M. P.M. P.M. P.M.

Won't you come in - to my room,

3fr. G G5 3fr. G G5 3fr. G Gsus G 3fr. G G 3fr. G

P.M. P.M. P.M. P.M. P.M. P.M.

I want to show you all my wares.

(end Rhy. Fig. 1)

w/Rhy. Fig. 2 (Both gtrs., 3 times)

A5 G5 Gsus G

(I just) want to see your blood, I just want to stand and stare.

A5 G5 Gsus G

See the blood be - gin to flow, as it falls up - on the floor.

A5 G5 Gsus G

Ir - on Mai - den can't be fought. Ir - on Maid - en can't be sought.

w/Riffs A (Gtr. 1) & A1 (Gtr. 2)
Both 4 times
N.C.

Chorus:

Rhy. Fig. 2

C5 G5 D5

Gtr. 2

8

Oh well, wher - ev - er, wher - ev - er you are.

Gtr. 1

T A B

5 5 5 5 5 5 7 7 7 7 7 7

w/Rhy. Fig. 2 (Gtr. 2, 3 times)

(end Rhy. Fig. 2)

A5

C5

G5

Ir - on Maid - en's gon - na get you

T A B

5 7 8 10 8 10 5 5 5 5 5 5

D5 A5 C5 G5

no mat - ter how far. See the blood_ flow watch-ing it shed

T A B

7 7 7 5 8 8 5 5 5 5 5 5 5 5 5 5

7 7 7 7 10 10 5 5 5 5 5 5 5 5 5 5

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

D5 A5 C5 G5

(up) a- bove_ my head. Ir- on Maid-en wants_ you

T A B

7 7 5 9 7 5 7 6 5 5 5 5 5 5 5 5

7 7 7 7 7 6 5 7 6 5 5 5 5 5 5 5

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

w/Riffs A (Gtr. 1) & A1 (Gtr. 2) Both 4 times



Verses 2 & 3:
w/Rhy. Fig. 1 (Both gtrs., 4 times)

D5 A5 A5

for dead._ 2. 3. Won't you come in to_

tr

tr

T A B

7 7 7 5 5 5 5 5 5 5 5 5 5 5 5 5

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

G5 Gsus G A5

_ my room_ want to show you all_ my wares._ (I just) want to

Substitute w/Fill 1 (Gtr. 2, Verse 2)

Substitute w/Fill 2 (Gtr. 2, Verse 3)

G5 Gsus G A5

see your blood, I just want to stand and stare. The blood be - gins

G5 Gsus G A5

to flow, as it falls up - on the floor. Ir - on Maid - en can't

Substitute w/Fill 1 (Gtr. 2, Verse 2)

G5 Gsus G To Coda

be fought. Ir - on Maid - en can't be sought.

Chorus:

w/Rhy. Fig. 2 (Gtr 2, 3 times)

C5 G5 D5

Oh well, wher - ev - er, wher - ev - er you are.

Gtr. 1

Gtr. 1

T A B

5 5 5 5 5 5 7 7 7 7 5 5

Fill 1 A5 G5

Gtr. 2

P.M. harm. trem. bar

T A B

7 7 7 7 3 3 3 3 5 (5)

5 5 5 5 5 3

Fill 2 A5 G5 8va

Gtr. 2

P.M. hold

T A B

7 7 7 7 3 15 15 15 15 (15) 15 (15)

5 5 5 5 5 3

A5 C5 G5 D5

Ir - on Maid-en's gon-na get you no mat - ter how

T 8 12 12 5 5 5 7 7 7
A 10 14 14 5 5 5 7 7 7
B 3 3 3 5 5 5 5 5 5

A5 C5 G5 D5

far. See the blood_ flow watch-ing it shed a - bove_ my

T 15 12 12 5 5 5 7 7 8
A 17 14 14 5 5 5 7 7 5
B 3 3 3 5 5 5 5 5 5

A5 C5 G5

head. (Audience) Ir - on Maid - en wants_ you

T 8 10 10 10 10 12 12 12
A 5 7 7 7 7 9 9 9
B 3 3 3 3 3 5 5 5

Free time

D5

N.C.

for dead.

Gtr. 1

fdbk.

T

A

B

Gtr. 2

*trem. bar**fdbk.*

T

A

B

Fast ♩ = 206

T

A

B

T

A

B

N.C.

semi-harm.

T
A
B

(7) 8 10 7 | 9 7 10 | (10) 9 10 7 | 8 10 7

T
A
B

(3) 0 2 4 | 0 2 3 | (3) 0 2 3 | 0 2 3

T
A
B

(7) 9 10 7 | 7 9 | (9) | (9)

T
A
B

(3) 0 2 4 | 4 2 | (2) | (2)

Bass & drums

Gtr. 2

D5

C5

Free time

Spoken: Scream for me, Helsinki!

pick sl.

T
A
B

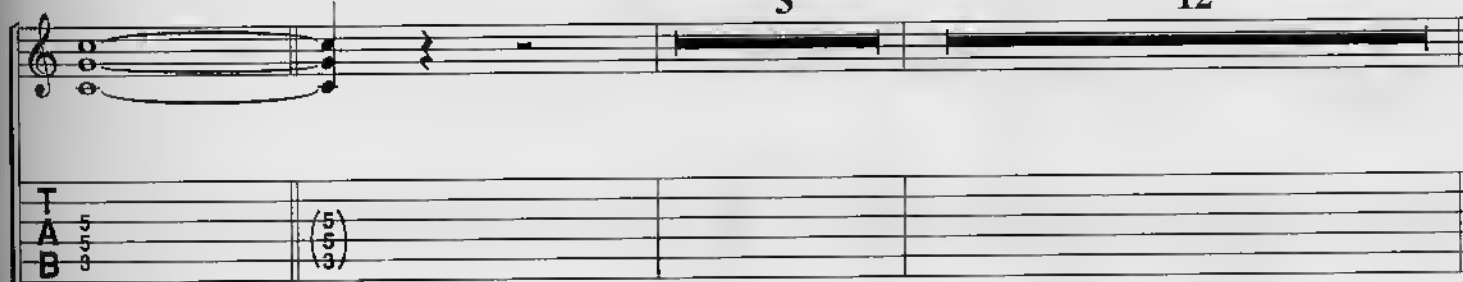
7 7 7 7 7 5 | 7 7 7 7 7 5 | (5) | (5)

a tempo (♩ = 206)
w/Riff A (Gtr. 1, 2 times)

N.C.

3

12

D.S.  al Coda


The first system shows a guitar riff in treble clef with a key signature of one flat. The bass line is in bass clef. The guitar part has a 3-measure rest followed by a 12-measure rest. The bass line has a 5-measure rest followed by a 12-measure rest.

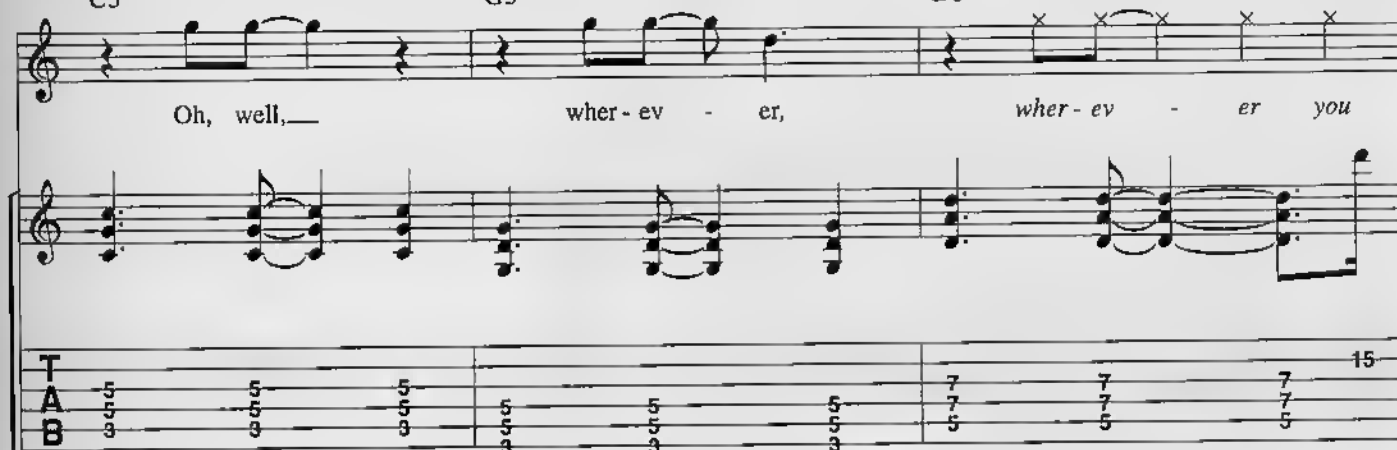
♩ Chorus:
Coda w/Rhy. Fig. 2 (Gtr. 2, 3 times)

C5

G5

D5

3



The second system shows a guitar riff in treble clef with a key signature of one flat. The bass line is in bass clef. The guitar part has a 3-measure rest followed by a 12-measure rest. The bass line has a 5-measure rest followed by a 12-measure rest.

Oh, well, —

wher - ev - er,

wher - ev - er you



The third system shows a guitar riff in treble clef with a key signature of one flat. The bass line is in bass clef. The guitar part has a 3-measure rest followed by a 12-measure rest. The bass line has a 5-measure rest followed by a 12-measure rest.

A5

C5

G5

are,

Ir - on Maid - en's

gon - na get you,

hold ———



The fourth system shows a guitar riff in treble clef with a key signature of one flat. The bass line is in bass clef. The guitar part has a 3-measure rest followed by a 12-measure rest. The bass line has a 5-measure rest followed by a 12-measure rest.

D5

A5

C5

no mat - ter how far.

See the blood — flow,

trem. bar

G5 D5

watch - ing it shed up a - bove my

8va

17 20 19 17

T
A
B

5 5 5 7 7 5
5 5 5 7 7 5
3 3 3 5 5 5

A5 C5

head. (Audience) Ir - on Maid - en
loco

20 19 17 20 19 17 20 (20)

T
A
B

5 5 5 5 5 5
5 5 5 5 5 5
3 3 3 3 3 3

G5 D5 N.C.

wants you for dead, Hel - sin - ki... ad lib. spoken vocal until end.

Gtr. 1 *ad lib. effects
pick slide

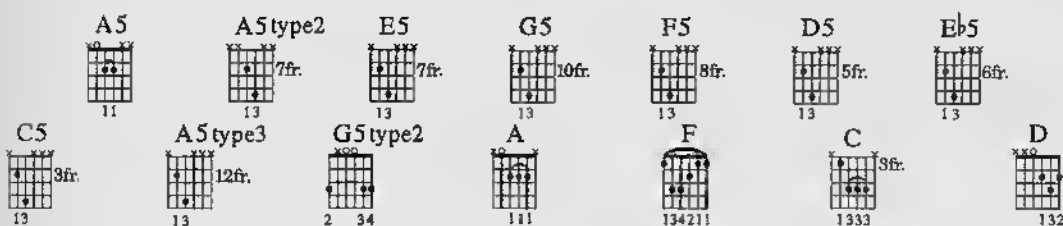
Gtr. 2 *ad lib. effects
tr

T
A
B

5 5 5 7 7 5 4 0 0 (4) 0
5 5 5 7 7 5 4 0 0 (4) 0
3 3 3 5 5 5 5 5 5 5

2 MINUTES TO MIDNIGHT

Words and Music by
ADRIAN SMITH and BRUCE DICKINSON



Fast ♩ = 192

Intro:

Gtr. 1 Rhy. Fig. 1

N.C.

Musical score for "The Rose Tree" in 4/4 time. The score is written for a guitar, with a treble clef and a key signature of one flat (B-flat). The melody is in the treble clef, and the bass line is in the bass clef. The melody consists of a series of eighth and quarter notes, with a final measure containing a whole note chord. The bass line consists of a series of eighth and quarter notes, with a final measure containing a whole note chord. The score is divided into two systems, each containing a treble and bass staff. The first system is marked with a forte (f) dynamic, and the second system is marked with a piano (p) dynamic. The score is written in a standard musical notation style, with a key signature of one flat and a time signature of 4/4.

Gtr. 2

Gtr. 2

A5

f (end Rhy. Fig.1)

The musical score for guitar 2 consists of a single staff with a treble clef. The melody is written in a 4/4 time signature. It begins with a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. This is followed by a trill on G4, indicated by a bracket and the number '7'. The trill is marked with a forte (*f*) dynamic and a breath mark (a vertical line with a small circle at the top). The trill ends with a final G4 note. The score is labeled 'Gtr. 2' at the top. Above the staff, there is a bracket labeled 'A5' and a note '(end Rhy. Fig.1)'. Below the staff, there are three measures of bass line notation, each with a trill on G2, indicated by a bracket and the number '7'. The bass line is marked with a forte (*f*) dynamic and a breath mark. The bass line notation is as follows: Measure 1: G2, A2, B2, C3, B2, A2, G2. Measure 2: G2, A2, B2, C3, B2, A2, G2. Measure 3: G2, A2, B2, C3, B2, A2, G2.

w/Rhy. Fig. 1 (Gtr. 1, 3 times)

The first system of the musical score consists of two staves. The top staff is a vocal line with a treble clef, featuring a melody of quarter and eighth notes. The bottom staff is a piano accompaniment line with a treble clef, featuring a simple harmonic accompaniment of quarter notes.

Both Gtrs. Rhy. Fig. 2

A7(7) D5/A A7(7) D5/A A7(7) D5/A

P.M. - - - | P.M. - - - | P.M. - - - | P.M. - - - | P.M. - - - | P.M. - - - | P.M. - - - |

T
A
B

0 0 5 0 0 7 0 0 5 0 0 7 7 0 0 5 0 0 7 0 0

A7(7) A5 w/Rhy. Fig. 2 (Both gtrs.) N.C. 4 Verse: w/Rhy. Fig. 2 (Both gtrs, 2 times) A7(7) D5/A

(end Rhy. Fig. 2) 4

1. Kill for gain, —
2. 3. See additional lyrics

P.M. - - - | 1/4

T
A
B

5 5 2 2 0 0 3 0

A7(7) D5/A A7(7) D5/A A7(7) A5

shoot to maim, — we don't don't need no rea - son. The

A7(7) D5/A A7(7) D5/A A7(7) D5/A

gol - den goose is on the loose, — nev - er out of

A7(7) A5 A7(7) D5/A A7(7) D5/A

sea - son. Black-ened pride burns in - side

P.M. - - - | P.M. - - - | P.M. - - - | P.M. - - - |

T
A
B

0 0 5 0 0 7 0 0 5 0 0 7 7 7

A5 F/A G/A 3 3 Gsus/A

war a - gain, blood is free - dom's stain, don't you

hold -- P.M. P.M. --

T A B

5 7 7 7 9 10 10 3 3 3 3

0 0 0 0 0 0 0 0 0 0 0 0

F Fsus F 3 Esus E A5

pray for my soul an - y - more. Two min -

P.M. P.M.

Original feel ♩ = 192
Chorus:

T A B

2 3 3 3 3 3 2 2 1 2 2 (2) 2 2 0 2 2

3 3 3 3 3 3 3 2 2 2 (2) 2 2 0 2 2

G5 Dm

utes (Audience:) to mid night The hands

T A B

(2) 2 2 0 1 (1) 3 (3) 6

(2) 3 3 3 0 (0) 0 0 0 0 0 0

0 3 3 3 3 3 3 3 3 3 3 3

F5 G5

that threat - en doom yeah

T A B

(6) 7 6 (6) 7 7 10 10 10 12

(7) 7 7 8 8 (8) 8 8 8 8

A5

Two min - utes (Audience:) to mid

T

A (12) 7 5 7 6 5 7 (7) 7 7 5 7 5 (5) 7 7 7 5 7 5

B (10) 7 6 5 8 5 (7) 7 7 5 7 5 (5) 7 7 7 5 7 5

G5 Dm To Coda

night to kill the un -

T

A (5) 3 3 3 6 6 6 7 6

B (5) 3 3 3 5 5 5 5 (6) 7 6

1. F5 G5 w/Rhy. Fig. 2 (Both gtrs, 2 times) N.C. 8

born in the womb.

T (6) 7 7 8 10 (10) 12 (12) 12

A 7 8 8 (8) 10 (10) 10

B 7 8 8 (8) 10 (10) 10

2. F5 G5 w/Fill 1 (Pick up to solo, Gtr. 1)

born in the womb

T (6) 7 7 8 10 (10) 10 10 10 10 10 12 (12) 12 12 12 12 (12)

A 7 8 8 (8) 10 (10) 10 10 10 10 10 10 (10) 10 10 10 10 (10)

B 7 8 8 (8) 10 (10) 10 10 10 10 10 10 (10) 10 10 10 10 (10)

Guitar Solo:
Rhy. Fig. 3
Gtr. 2

(end Rhy. Fig. 3)

A5type2 E5 G5 F5 E5 D5

Gtr. 1

trem. bar

trem. bar

T 7 7 4 5 4 0 14 12 (12) 15 13 15 13

A

B

w/Rhy. Fig. 3 (Gtr. 1, 2 times)

A5type2 E5 G5 F5 E5 D5

8va

3 3 3 3 3 3 3 3

T 12 12 13 12 12 13 15 12 13 12 15 12 15 13 12 13 12 15 13 15 13 12 13 12 14 12 14 12 14 12

A

B

8va A5type2 E5 G5

1 rake 3

T (12) 10 12 (12) 14 12 12 12 15 12 15 12 (12) 15 13 15 13 13 12 15

A

B

8va F5 E5 D5

rake

trem. bar

T 12 13 12 13 12 15 13 15 13 15 13 12 14 12 14 12 12 14 12 14 12 17 20

A

B

A5type2 E5 G5 F5 E♭5 D5

trem. bar

(20) 19 17 20 (20) 20 (20) 18 17 19 (19) 13 15 13 12 10 15 12 15 15 (15)

Half time
Gtr. 2

E5 G/E* C5/E* A/E*

semi-harm. hold bend

3 3

5 5 5 5 6 7 4 7 7 7 7 7 7 7 4 2 5 4

Gtr. 1
loco

*Denotes Bass part

9 5 5 5 0 0 2 0 0 5 0 0 5 0 4 4 5 7 4 5 7

E5 G/E C5 G/E* A5/E*

1 1/2

4 4 5 7 9 5 4 5 7 5 4 5 4 8 5 8 5 8 5 4 7 4 5 13

9 5 5 5 0 0 2 0 0 5 0 0 2 0 0 0 2 0 2 0

E5

G/E*

C5/E*

A/E*

8va

semi-harm.

First system of musical notation. Treble clef staff with notes and accidentals. Below it, a guitar tablature staff with fret numbers (12, 15, 14, 12, 13, 12, 13, 12, 14, 13, 15, 15, 12, 14, 12, 14, 12, 14, 12, 15) and a T A B column.

Second system of musical notation. Treble clef staff with notes and accidentals. Below it, a guitar tablature staff with fret numbers (9, 7, 0, 5, 2, 0, 0, 2, 0, 0, 5, 9, 0, 7, 4, 4, 5, 7, 4, 5, 7) and a T A B column.

E5

G/E*

C5

G/E*

A5/E*

Third system of musical notation. Treble clef staff with notes and accidentals. Below it, a guitar tablature staff with fret numbers ((15), 15, 14, 12, 12, 12, 15, 12, 12, 15, (05), 17, 17, 17, 17, (17), 15) and a T A B column.

Fourth system of musical notation. Treble clef staff with notes and accidentals. Below it, a guitar tablature staff with fret numbers (9, 7, 0, 5, 2, 0, 0, 2, 0, 0, 5, 9, 5, 2, 2, 0, 0, 2, 0, 2, 0) and a T A B column.

C5/E*

D/E*

E5
loco

D5

E5

Fifth system of musical notation. Treble clef staff with notes and accidentals. Below it, a guitar tablature staff with fret numbers (17, 15, (15), (15), (15), 9, 7, 9, 7, 5, 7) and a T A B column.

Sixth system of musical notation. Treble clef staff with notes and accidentals. Below it, a guitar tablature staff with fret numbers (5, 5, 3, 7, 5, (7), (7), 5, 9, 7, 7, 5, 9, 7) and a T A B column.

G5 D5 E5 D5 C5/E* D5/E*

pick sl.

T						
A	(9)	12	7	9	7	7
B	(7)	10	5	7	5	5

T						
A	(9)	12	7	9	7	7
B	(7)	10	5	7	5	5

15

E5 D5 E5 G5 D5 E5 C5/E* D5/E*

T						
A	(9)	9	7	9	12	12
B	(7)	7	5	7	10	5

15 14 14 12

P.M. hold

T						
A	0	9	7	9	12	12
B	0	7	5	7	10	5

5 5

C5/E* D5/E*

P.M. hold

T						
A	(14)	11	12	11	14	7
B						7

12 12 15 14 (14) 12

P.M. hold

T						
A	7	7	9	9	12	12
B			7	9	10	12

12 11 5 5 7

Original feel ♩ = 192

C5

Gtr. 1

D5

pick sl.

Gtr. 2

3 3 3

T 12 10 13 10 12 10 13 10 12 10 13 10 12 10 13 10 12 10 13 10

A 12 10 13 10 12 10 13 10 12 10 13 10 12 10 13 10 12 10 13 10

B 12 10 13 10 12 10 13 10 12 10 13 10 12 10 13 10 12 10 13 10

D.S. al Coda
w/Rhy. Fig. 2 (Both gtrs, 2 times)

N.C.

8

T 12 10 13 10 12 10 13 10 12 10 13 10 12 10 13 10 12 10 13 10

A 12 10 13 10 12 10 13 10 12 10 13 10 12 10 13 10 12 10 13 10

B 12 10 13 10 12 10 13 10 12 10 13 10 12 10 13 10 12 10 13 10

⊕
Coda

F5

G5

born_____ in the womb._____ Oh._____

trem. bar

trem. bar

T (6)

A 7

B 7

7

8

10

(10)

10

(10)

8

(8)

12

(12)

12

(12)

12

(12)

10

(10)

Outro:

G5 A5type3

F5

G5

Gtr. 2

Mid - night,_____

Gtr. 1

Rhy. Fig. 3

trem. bar

trem. bar

trem. bar

T 12

13

13

(13)

(13)

(13)

(13)

10

12

(12)

(12)

(12)

(12)

10

12

(12)

(12)

(12)

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(12)

12

(12)

12

(12)

12

(12)

12

(12)

C5

D5

C5

A5

⑤

open

3fr.

open

A

C

A

Mid - night_____

is

all

night._____

end Rhy. Fig. 3

trem. bar

T 5

6

(6)

(6)

(6)

(6)

5

7

(7)

(7)

(7)

(7)

5

5

(5)

(5)

5

5

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5

(5)

(5)

5

5

(5)

(5)

5

5

(5)

w/Rhy. Fig. 3 (Gtr. 1)

G5 A5type3

F5

G5

Mid - night,

Gtr. 2

hold-----

hold-----

T	12	14	(14)	15	14	14	10	12	(12)	13	12	12
A	12	14	(14)				10	12	(12)			
B	10	12	(14)			14	10	12	(12)			12

C D C5 A5

mid - night is all day, oh.

T	5	7	(7)	(7)	5	2	(2)
A	5	7	(7)	(7)	5	2	(2)
B	9	5	(5)	(5)	3	0	(0)

Gtr. 1

G5type2

A

F

G5type2

T											
A	5	×	7	×	7	×	7	×	7	5	7
B											

C D C A5

T											
A	5	×	7	×	7	×	7	×	7	5	7
B											

A G5type2 A F G5type2

Midnight

T				
A	x 7	x 7 5	5 x 7	x 7
B				

C D C5 A5

Midnight, all night.

T				
A	x 7	x 7 5	5 x 7	x 7
B				

Verse 2:

The blind men shout, "let the creatures out,
 We'll show the un-believers.
 The napalm screams of human flames,
 Of a prime-time Belsen feast, yeah!
 As the reasons for the carnage
 Cut their meat and lick the gravy,
 We oil the jaws of the war machine
 And feed them with our babies

(To Pre-Chorus:)

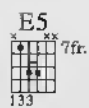
Verse 3:

The bodybags and little rags of children torn in two.
 And the jellied brains of those who remain
 To put the finger right on you.
 As the madmen play on words and make us all
 Dance to their song to the tune of starving millions
 To make a better kind of gun.

(To Pre-Chorus:)

THE TROOPER

Words and Music by
STEVE HARRIS



Moderately fast ♩ = 152

Intro:

N.C.

The troop - er!

Gtrs. 1&2

f

TAB

7 7 7 5 7 5 5 5 3 5 3 3 3 2 3 5 5 7 (7) 7 7 5 7 5 5 5 3 5

Gtr. 2

TAB

3 3 3 2 3 5 5 7 (7) 7 7 5 7 5 5 5 3 5 3 3 3 2 3 5 5 7

Gtr. 1

TAB

3 3 3 2 3 5 5 7 (7) 5 5 4 7 4 4 4 2 5 2 2 2 0 3 5 5 7

*Em Riff A

First system of music notation. Treble clef staff with a key signature of one sharp (F#). The staff contains a melodic line with eighth and sixteenth notes, including triplets. Below the staff are three lines labeled T, A, and B, containing fret numbers for a guitar. The B line includes a (7) at the start and ends with a 10.

Riff A'

Second system of music notation. Treble clef staff with a key signature of one sharp (F#). The staff contains a melodic line with eighth and sixteenth notes, including triplets and trills (tr). Below the staff are three lines labeled T, A, and B, containing fret numbers. The B line includes a (7) at the start and ends with a 10.

*Chords implied by bass gtr.

C

Third system of music notation. Treble clef staff with a key signature of one sharp (F#). The staff contains a melodic line with eighth and sixteenth notes, including triplets. Below the staff are three lines labeled T, A, and B, containing fret numbers. The B line includes a (10) at the start and ends with a 10.

Fourth system of music notation. Treble clef staff with a key signature of one sharp (F#). The staff contains a melodic line with eighth and sixteenth notes, including trills (tr). Below the staff are three lines labeled T, A, and B, containing fret numbers. The B line includes a (9) at the start and ends with a 9.

Em

Fifth system of music notation. Treble clef staff with a key signature of one sharp (F#). The staff contains a melodic line with eighth and sixteenth notes, including triplets. Below the staff are three lines labeled T, A, and B, containing fret numbers. The B line includes a (10) at the start and ends with a 10.

Sixth system of music notation. Treble clef staff with a key signature of one sharp (F#). The staff contains a melodic line with eighth and sixteenth notes, including trills (tr). Below the staff are three lines labeled T, A, and B, containing fret numbers. The B line includes a (9) at the start and ends with a 9.

First system of musical notation. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with triplets and slurs. Below it is a tablature system with two staves labeled T and B. The B staff contains fret numbers: 9, 10, 10, 9, 10, 9, 10, (10), 9, 7, 9, 7, 10, 7, 9, 7, 9, 7, 10, 9, 10, 10, 9, 10, 9, 10.

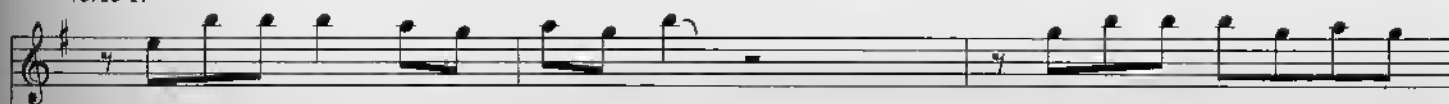
Second system of musical notation. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with trills (tr) and slurs. Below it is a tablature system with two staves labeled T and B. The B staff contains fret numbers: 8, 9, 9, 7, 8, 7, 9, (9), 8, 7, (8), 7, 8, 7, (8), 8, 9, 9, 7, 8, 7, 9.

Third system of musical notation. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with triplets and slurs. Below it is a tablature system with two staves labeled T and B. The B staff contains fret numbers: (10), 9, 7, 9, 7, 10, 7, 9, 7, 9, 7, 10, 9, 10, 10, 9, 10, 9, 10, (10), 9, 7, 9, 7, 10, 7, 9, 7, 9, 7, 10.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with trills (tr) and slurs. Below it is a tablature system with two staves labeled T and B. The B staff contains fret numbers: (9), 8, 7, (8), 7, 8, 7, (8), 8, 9, 9, 7, 8, 7, 9, (9), 8, 7, (8), 7, 8, 7, (8).

Fifth system of musical notation. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with triplets and slurs. Below it is a tablature system with two staves labeled T and B. The B staff contains fret numbers: 9, 10, 10, 9, 10, 9, 10, (10), 9, 7, 9, 7, 10, 7, 9, 7, 9, 7, 10, 9, 10, 10, 5, 5, 5, 7. The system is labeled "Em" and "(end Riff A) E5".

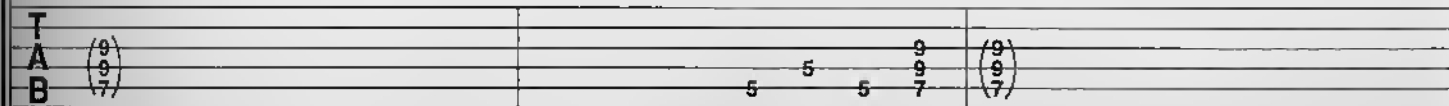
Sixth system of musical notation. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with trills (tr) and slurs. Below it is a tablature system with two staves labeled T and B. The B staff contains fret numbers: 8, 9, 9, 7, 8, 7, 9, (9), 8, 7, (8), 7, 8, 7, (8), 8, 9, 9, 5, 5, 5, 7. The system is labeled "(end Riff A1)".



You'll take my life, but I'll take yours too.

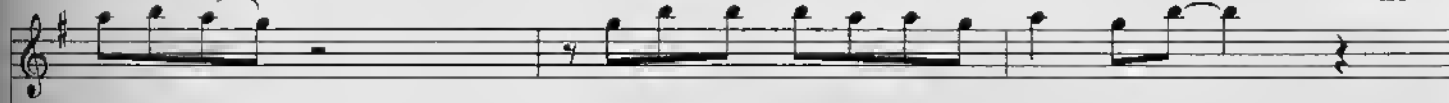
You'll fire your mus-ket, but I'll

Gtrs. 1&2



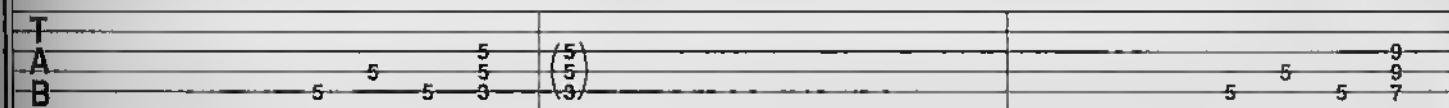
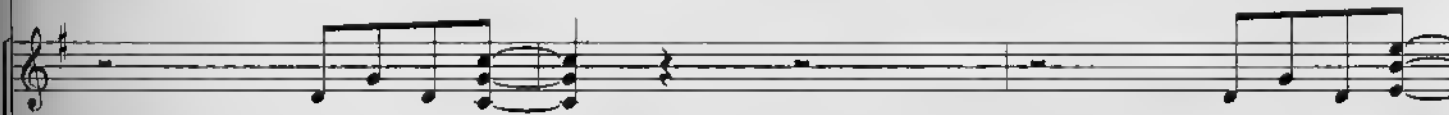
C5

E5



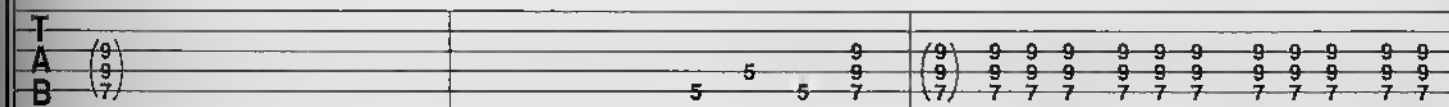
run you through...

So when you're wait-ing for the next at-tack,



you'd bet-ter stand, there's no turn-ing back...

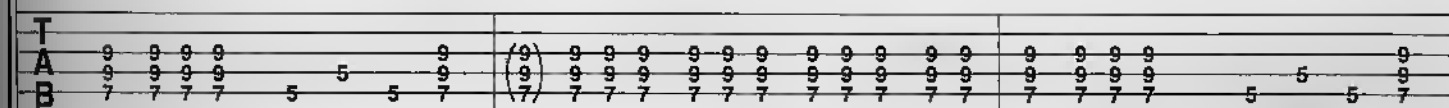
The bu-gle sounds and the charge...



be-gins,

but on this bat-tle-field

no one wins...



E5

The smell of ar - id smoke and hors - e's breath, as I plunge on in - to

T
A
B

(5)
(5)
(3)

3 3 3 3 3 3 3 3 3 3 5 5 5 5 5 9 (9) 9 9 9 9 9 9 9 9 9 9 9 9

3 3 3 3 5 5 7 (7) 7 7 7 7 7 7 7 7 7 7 7 7

D5 Chorus:

E5

cer - tain death. Oh.

T
A
B

9 9 9 9 7 (7) 7 7 7 7 7 7 7 7 7 7 7 7 7 7 9

9 9 9 9 7 (7) 7 7 7 7 7 7 7 7 7 7 7 7 7 7 9

7 7 7 7 5 (5) 5 5 5 5 5 5 5 5 5 5 5 5 5 5 7

D5

Sing it for me, Hel - sin - ki! Oh.

T
A
B

(9) 9 9 9 9 9 9 9 9 9 9 9 9 9 7 (7) 7 7 7 7 7 7 7 7 7 7 7 7

(9) 9 9 9 9 9 9 9 9 9 9 9 9 9 7 (7) 7 7 7 7 7 7 7 7 7 7 7 7

(7) 7 7 7 7 7 7 7 7 7 7 7 7 7 7 (5) 5 5 5 5 5 5 5 5 5 5 5 5

E5

*Em

Al - right.

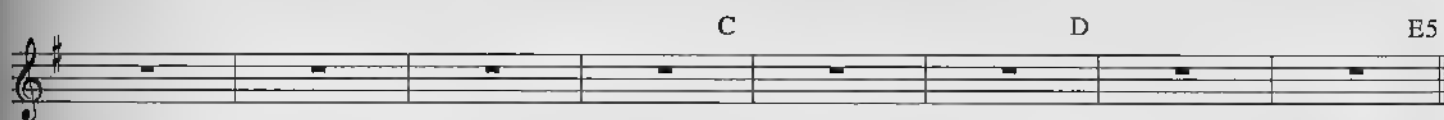
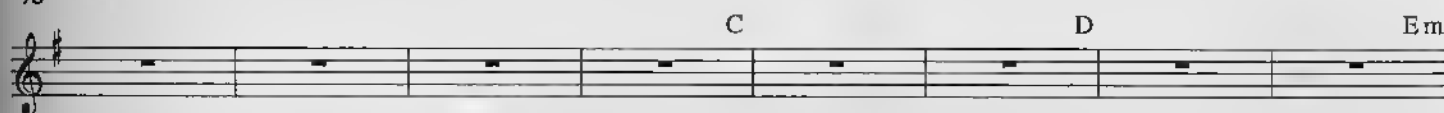
T
A
B

7 7 7 7 7 7 7 7 9 (9) 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9

7 7 7 7 7 7 7 7 9 (9) 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9

5 5 5 5 5 5 5 5 7 (7) 7 7 7 7 7 7 7 7 7 7 7 7 7 7 5 5 7

♩ w/Riff A (Gtr. 2) & A1 (Gtr. 1)

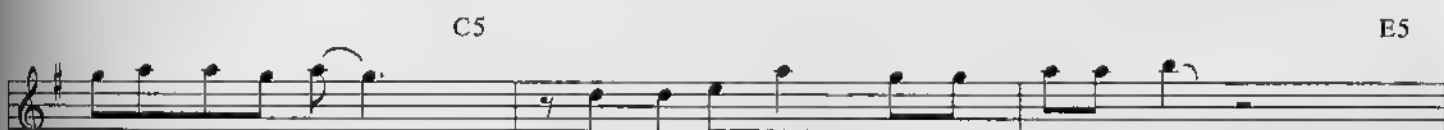
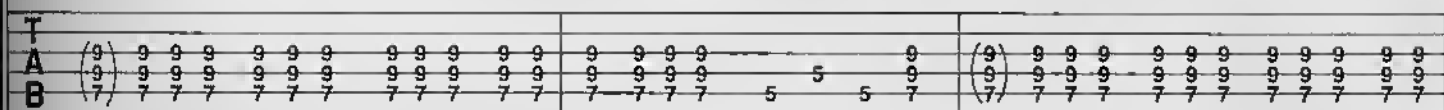


Verse 2&3:

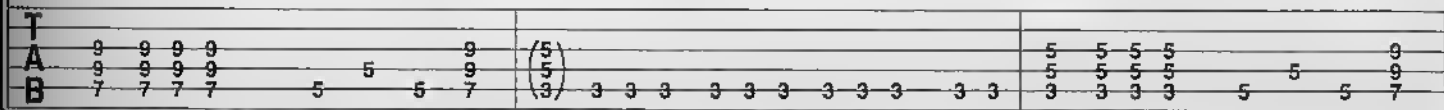


2. The horse he sweats with fear. We break to run the might-y roar_____
3. See additional lyrics.

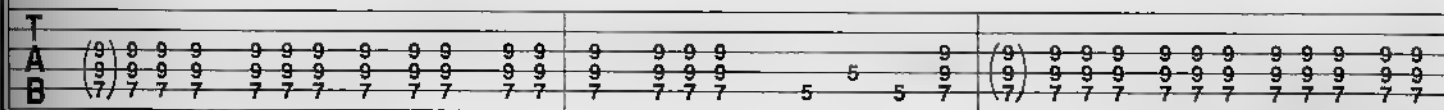
Gtrs. 1&2



of the Rus-sian guns. And as we race towards the hu-man wall,



the screams of pain as my com-rades fall. We hur-dle bod-ies that lay



To Coda \oplus

E5

To Coda

Yes.

TAB

7	7	7	7	7	7	7	7	9
7	7	7	7	7	7	7	7	9
5	5	5	5	5	5	5	5	7

(9)	9	9	9	9	9	9	9	9
(9)	9	9	9	9	9	9	9	9
(7)	7	7	7	7	7	7	7	7

9	9	9	9	5	5	7
9	9	9	9	5	5	7
7	7	7	7	5	5	7

Guitar Solo I:

Guitar Solo 1.

E5 D5 B5 C5 D5 E5

Gtr. 1

Gtr. 2

TAB

D5 B5 C5

TAB

D5 E5 D5

TAB

B5 C5

T A B

15 17 15 19 17 15 17 15 15 17 15 19 17 15 17 15 15 17 15 19 17 15 17 15

D5 E5 D5

T A B

15 17 15 19 17 15 17 15 15 17 15 19 17 15 17 15 20 20 20 19 17

B5 C5

loco

T A B

15 14 12 16 12 16 13 12 12 12 13 12 14 12 11 14 12 13 15 12 14 12 13 12 14 12

Guitar Solo II:

D5 A5 G5 E5type2

Gtr. 2

Gtr. 1

T A B

12 13 12 14 12 14 12 12 13 12 14 12 11 14 12 (15) 13 (15) 10 (13) 8 (10)

F5 G5 A5

tr rake-----

T
A
B

G5 E5type2

3 rake--- 3 rake--- 3 rake--- 3 rake---

T
A
B

F5 G5 A5

tr tr tr tr

T
A
B

G5 E5type2

T
A
B

F5

G5

A5

8va

T 17 20 17 19 17 20 17 20 (20) 20 20 20 20 20 19 19 20 19 17 17 20 19

A

B

G5

E5type2

(8va)

T 17 20 19 17 20 20 19 17 20 20 19 17 19 17 19 19 20 17 20 17 20 17 17 19 17 17 20 17 20 17 20 17

A

B

D.S. al Coda

⑤

7fr.

E

F5

G5

(8va)

T 20 17 20 17 18 18 17 19 17 20 17 20 17 19 17 19 17 19 17 17 16 17 16 19 17 19 17 19 7

A

B

loco

⊕

Coda

Gtrs. 1&2

N.C.

T

A

B (7) 7 7 5 7 5 5 5 3 5 3 3 3 2 3 5 5 5 7 (7) 7 7 5 7 5 5 5 3 5

Gr. 2

Gr. 2

Gr. 1

B5

T
A
B

T
A
B

T
A
B

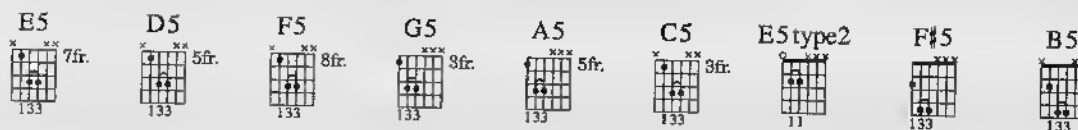
Verse 3:

We get so close, near enough to fight
 When a Russian gets me in his sights.
 He pulls the trigger and I feel the blow.
 A burst of rounds takes the horse below.
 And as I lay there gazing at the sky,
 My body's numb and my throat is dry.
 As I lay forgotten and alone,
 Without a tear, I draw my parting groan.
 Oh.

(To Coda)

PROWLER

Words and Music by
STEVE HARRIS



Moderately fast tempo I: ♩ = 168

Intro:

Gtr. 2

f P.M. throughout

Prow - ler

Hey, —

c' - mon!

Gtr. 2

Gtr. 1

f w/wah wah

TAB

TAB

Prowler - 14 - 1
P1050GTX

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⑤ 5fr. D5 D ⑤ 5fr. D5 D D5 ⑥ open E ⑥ open E5 E ⑥ open E5 E ⑥ open E5 E ⑥ open E5 E5

1 8 (8) 7 8 7 7 (9) 7 (9)

Verse: ⑥ open E E5 ⑥ open E E5

Walk - ing through the ci - ty look - ing

8 7 8 (8) 7 8 (8) 8 7

⑤ 5fr. D D5

oh so pret - ty, I've just got to find my

8 (8) 7 8 (8) 8 7 8 (8) 7 8 7

⑥ open E E5 N.C. ⑥ open E E5

Gtr. 2

way. See the

Gtr. 1

Gtr. 2

TAB

7 (9) 9 7 9 7 9 7 5 8 7

7 5 7 5 7 5 3

⑥ open E E5

la - dies flash - ing all their legs and lash - es,

TAB

8 (8) 7 8 (8) 8 7 8 (8) 7 8

⑤ 5fr. D D5 ⑥ open E E5 G5 A5 G5

I've just got to find a way.

TAB

(8) 8 7 8 (8) 7 8 7 7 (9) 5 7 5 3 7 5 3

Pre-Chorus:

⑤ 8fr. F F5 ⑤ 8fr. F F5 ⑤ 8fr. F F5 ⑤ 8fr. F F5 ⑤ 8fr. F F5 ⑤ 8fr. F F5 ⑤ 8fr. F F5

Well you see me crawl - ing through the bush - es

hold - - - - -

T	10	10	10	10	10	10	10	10	10	10	10	(10)	10	10	10	
A	10	10	10	10	10	10	10	10	10	10	10		10	10	10	
B	8	8	8	8	8	8	8	8	10		10			10	10	10

⑤ 8fr. F F5 ⑤ 8fr. F F5 ⑥ open E E5 ⑥ open E G5 A5 G5

with it o - pen wide. What you

(hold) - - - - -

T	10	10		9	9	9	9	2		
A	(10)	10		9	9	9	9	2		
B			8	0	7	7	0	5	5	5

⑥ open E E5 ⑥ open E

Gtr. 2 ⑤ 8fr. F F5 ⑤ 8fr. F F5 ⑤ 8fr. F F5

see - ing, girl? Can you,

Gtrs. 1 & 2

Gtr. 1

hold - - - - -

T	9	9	9	15	14	14	12	14	12	10	10	10	10	10	10	10	10
A	9	9	9	15	14	14	12	14	12	10	10	10	10	10	10	10	10
B	0	7	7	0						8	8	8	8	8	8	8	8

⑥ open E E5 ⑥ open E G5 A5 G5 ⑥ open E E5 ⑥ open E

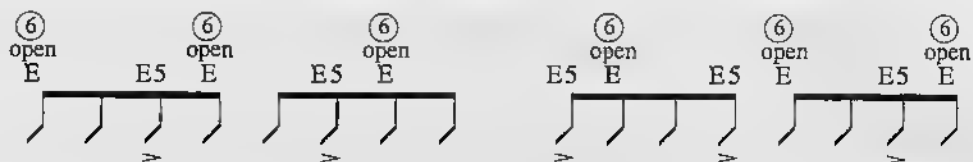
Chorus:

Gtr. 2_{C5}

C5

D5

Gtr. 1



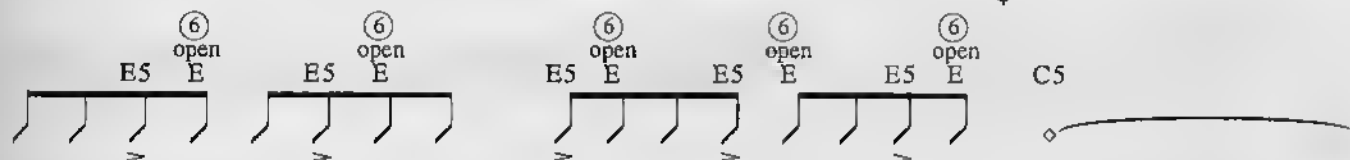
reel - ing a - round.

T 9 7 9 (9) 8 7 8 (8) 7 8

A

B

To Coda



Got me

T (8) 8 7 8 (8) 7 8 (8) 8 7

A

B

D5

talk - ing but feel like walk - ing a -

T 9 7 9 (9) 8 7 9 7 7 (9)

A

B

E5type2

round. *tr* Yeah. *tr*

tr

T 7 (9) 7 (9) 7 9

A

B

Interlude:
Tempo II: ♩ = 120

Gtr. 2

N.C.

Gtr. 1

T 12 12 10 10 8 7 7 8 10 12 12 10 10 8 7 7 8 10 12 12 10 10 8 7 7 8 10

A 12 12 11 11 9 7 7 9 11 12 12 11 11 9 7 7 9 11 12 12 11 11 9 7 7 9 11

B

E5type2

F#5

T 12 12 10 10 8 7 7 8 10 12 12 10 10 8 7 7 8 10 12 12 10 10 8 7 7 8 10

A 12 12 11 11 9 7 7 9 11 12 12 11 11 9 7 7 9 11 12 12 11 11 9 7 7 9 11

B

A5

E5type2

T 12 12 10 10 8 7 7 8 10 12 12 10 10 8 7 7 8 10 12 12 10 10 8 7 7 8 10

A 12 12 11 11 9 7 7 9 11 12 12 11 11 9 7 7 9 11 12 12 11 11 9 7 7 9 11

B

F#5

A5

E5type2

trem. pick

T 12 12 10 10 8 7 7 8 10 12 12 10 10 8 7 7 8 10 12 12

A 12 12 11 11 9 7 7 9 11 12 12 11 11 9 7 7 9 11 12 12

B

Gtr. 1^{N.C. (E5)}

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody is written in eighth notes, with some beamed eighth notes and quarter notes. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The bass line is written in eighth notes, with some beamed eighth notes and quarter notes. The lyrics "The Rose Tree" are written below the bass staff.

Gtr. 2

(A5)

(E5)

The image shows a musical score for the song "The Rose Tree". At the top, a single melodic line is written on a treble clef staff in G major (one sharp). The melody consists of three measures. Below the melody, there are three staves for vocal harmony, labeled T (Tenor), A (Alto), and B (Bass) from top to bottom. Each staff contains three measures of music, with notes and fingerings (numbers 1-5) indicated. The first two measures of the harmony are identical for all parts, while the third measure features a descending scale for the Tenor and Alto parts, and a different pattern for the Bass part.

[illegible]

(A5)

(E5)

The musical notation for the guitar solo is presented in two parts. The top part is a single staff in treble clef with a key signature of one sharp (F#). It contains a continuous melodic line with various rhythmic values, including eighth and sixteenth notes, and rests. The bottom part is a tablature system with three staves labeled 'T', 'A', and 'B' on the left. The 'T' staff shows the fret numbers for the strings. The 'A' and 'B' staves show the string numbers (1-6) for each note. The tablature is divided into three measures, each corresponding to a measure of the melody above.

Guitar Solo:
Double time ♩ = 240
E5

Gtr. 2

D5

Gtr. 1

First system of guitar notation. Treble clef, key signature of one sharp (F#). The staff shows a melodic line with triplets and slurs. Below the staff, the fretboard positions for strings T, A, and B are indicated: T (14, 14), A (14), B (14). Above the staff, there are handwritten notes: a diamond symbol, a wavy line, and a D5 chord symbol.

Second system of guitar notation. Treble clef, key signature of one sharp (F#). The staff shows a melodic line with triplets and slurs. Below the staff, the fretboard positions for strings T, A, and B are indicated: T (13, 12, 12, 15, 15), A (15, 15), B (15). Above the staff, there are handwritten notes: a diamond symbol, a wavy line, and a C5 chord symbol.

Third system of guitar notation. Treble clef, key signature of one sharp (F#). The staff shows a melodic line with triplets and slurs. Below the staff, the fretboard positions for strings T, A, and B are indicated: T (12, 15), A (15), B (15). Above the staff, there are handwritten notes: a diamond symbol, a wavy line, and chord symbols B5, C5, D5, and E5.

Fourth system of guitar notation. Treble clef, key signature of one sharp (F#). The staff shows a melodic line with triplets and slurs. Below the staff, the fretboard positions for strings T, A, and B are indicated: T (15, 13, 15, 13, 12, 13, 12), A (14, 12, 11), B (14). Above the staff, there are handwritten notes: a diamond symbol, a wavy line, and a D5 chord symbol.

C5 B5

T
A
B

C5 D5 E5

T
A
B

D5 C5

T
A
B

B5 C5 D5

T
A
B

grad. release w/fdbk.

Chorus:

E5

D5

Got me feel - ing my - self and

T 12 8 7 9 7 9 (9) 8 7

A

B

C5

reel - ing a - got me - talk - ing but

T 9 7 9 (9) 8 7 9 7 9 (9)

A

B

B5

C5

D5

B5

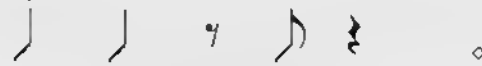
God meets with me and got me

T 8 7 9 7 7 (9) 16 14

A

B

D5



feel - ing my, got me reel - ing a -

T 12 11 12 12 16 14 12 11 12 12

A

B

Tempo I ♩ = 168

C5

D5

round.

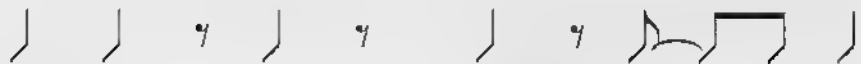
T 8 7 9 7 7 (9) 8 7

A

B

⑥
open
E

E5



T 8 7 7 (9) 8 7 8 (8) 7 8

A

B

⑥
open
E E5 C5

T
A
B

D5

D.S. al Coda

tr

grad. dive
trem. bar

T
A
B

⊕
Coda C5
Gtr. 2

D5

Gtr. 1

Got me talk - ing but feel like

T
A
B

Freely
E5type2

rit.

walk - ing a - round.

T
A
B

T
A
B

④
open 2fr.
D E

E5

⑤
2fr.
B

w/fdbk.

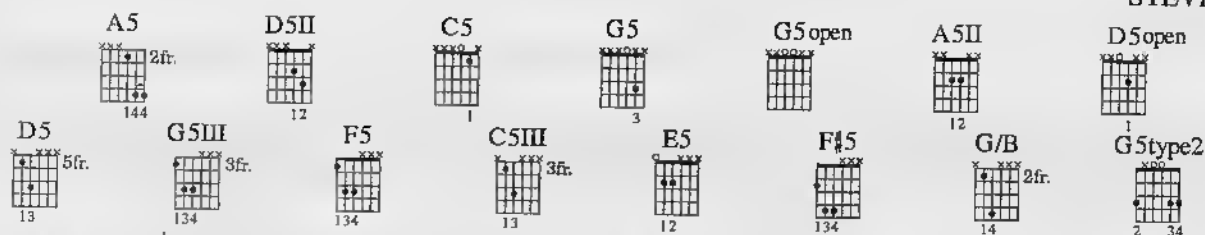
trem. bar trem. bar tr tr trem. bar

T
A
B

*While trilling note, randomly depress and release trem. bar.

RUN TO THE HILLS

Words and Music by
STEVE HARRIS



Moderately ♩ = 136

Intro:

Al - right, you know this one. — Come on, — hey!

(Drums)

T
A
B

Gtr. 2
Rhy. Fig. 1

A5 D5II A5 C5 G5 open G5 A5II (end Rhy. Fig.1)

Gtr. 1
Riff A

f

(end Riff A)

T 17 17 15 15 17 (17) 13 13 15 (15) 8 8 10 (10)
A 19 19 17 17 19 (19) 16 16 17 (17) 10 10 12 (12)
B

w/Rhy. Fig. 1 (Gtr. 2) & Riff A (Gtr. 1) Both 3 times

A5 D5 A5 C5 G5

White man_ came_ a - cross the sea. — He brought us_ pain_ and

A5 D5 A5

mis - er - y. — Killed our_ tribes, — killed our_ creed. — He

C5 G5 A5 D5

took our game_ for his own need. — We fought him_ hard, — we

Run to the Hills - 14 - 1
P1050GTX

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fought him well. Out on the plains... you sing it! But

{Audience:} ... we gave him hell.

(Audience:) . . . we gave him hell.

A5 D5II A5 C5 G5

man - y came to much for the Cree. Will we ev - er

Gtr. 1

The image shows a musical score for a guitar part. The top staff is a standard musical staff with a treble clef, containing a melody with eighth and quarter notes, some with ties, and wavy lines indicating vibrato. The bottom staff is a guitar tablature staff with six lines, showing fret numbers (17, 19, 15, 13) and fingerings (1, 2, 3, 4). The tablature is aligned with the notes in the musical staff above it.

open G5 open D5

Faster ♩ = 168

D5

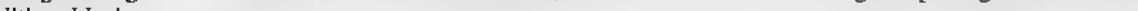
P.M.

be set free? — Ho!

Musical score for "The Wind" by George Gershwin. The score is in 7/4 time and consists of two systems. The first system has a treble clef and a key signature of one flat. The second system has a bass clef and a key signature of one flat. The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests. There are also performance instructions like "hold" and "trem. bar". The tablature at the bottom shows fret numbers for the guitar.

Verse:

D5



1. Rid - ing through dust clouds and bar-ren wastes, gal-lop - ing hard on the plains.

2. See additional lyrics.

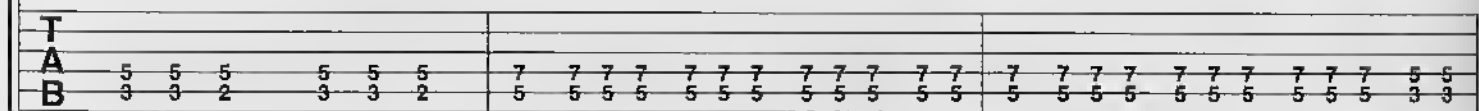
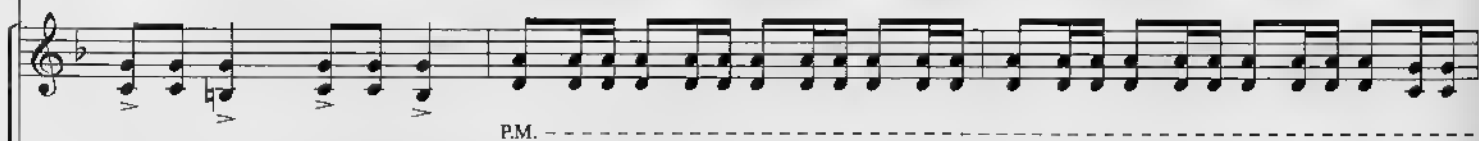
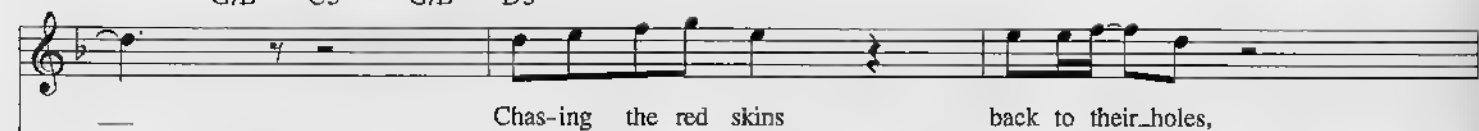
2. See additional lyrics.

Gtrs. 1 & 2

P.M. ————— P.M. —————

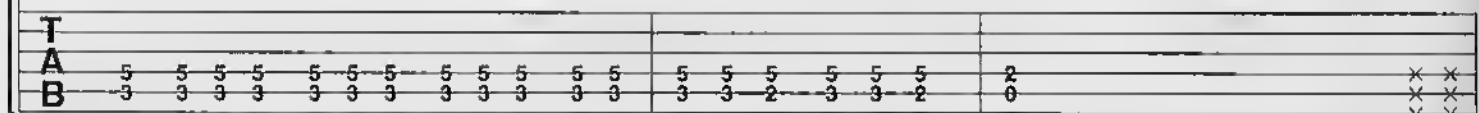
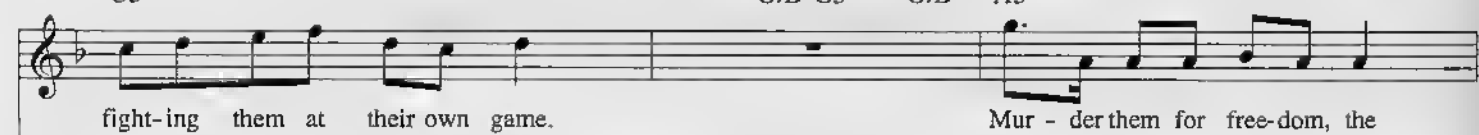
[illegible]

G/B C5 G/B D5



C5

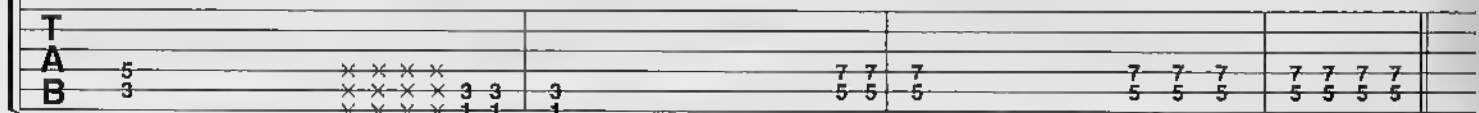
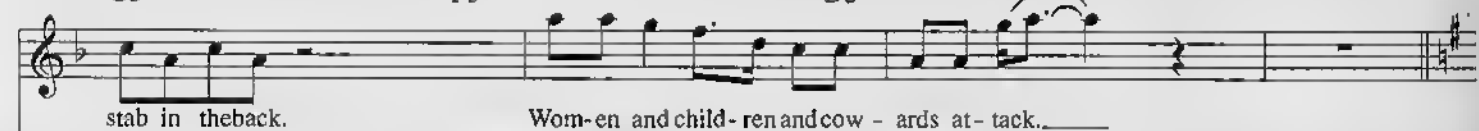
G/B C5 G/B A5



C5

F5

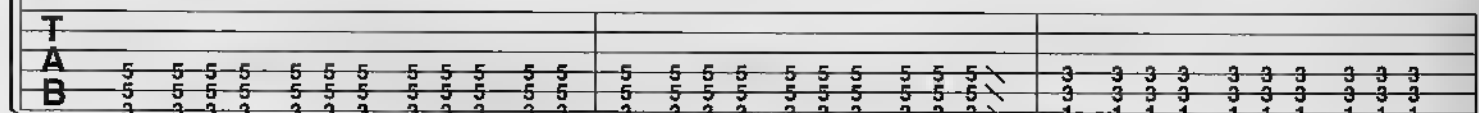
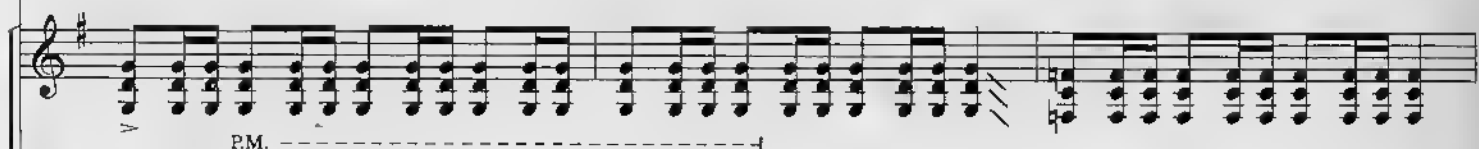
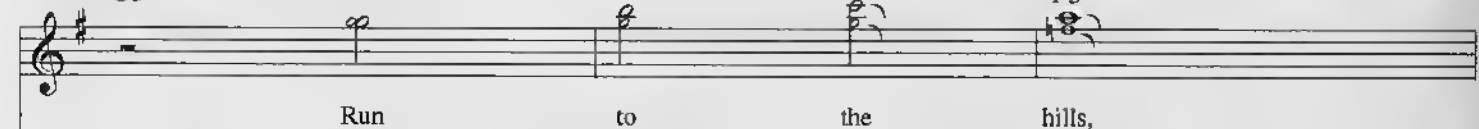
D5



Chorus:

G5

F5



C5

run

for

your

P.M.

E5 F5 F#5 G5

lives.
lives.

Run

P.M.

F5

to

the

hills,

(P.M.)

C5

run

for

your

lives.

G/B

1. G5

D5

P.M.

*N.C.(Em)

Run to the Hills - 14 - 5
P1050GTX

1

Em G

TAB

(17) 15 17 15 14 15 14 15 14 17 15 17 15 17 15 12 15 12 13 12 14 12 14

P.M. P.M.

TAB

2 2 2 2 2 2 2 2 2 4 5 5 5 5 5 5 5 5 3 3

C

hold

TAB

12 14 12 14 12 9 7 9 7 0 10 10 10 10 10 10

(P.M.)

TAB

3 3 3 3 3 3 3 3 3 3 3 3 3 2 3 2 3 2 3 X

Interlude:
A5

B5/G*

P.M. P.M. P.M. P.M.

TAB

9 9 9 11 11 11 7 7 7 9 9 9 0 0 0 0 0 0

P.M. P.M. P.M. P.M. P.M. P.M.

TAB

2 2 2 4 4 4 2 2 2 4 4 4 0 0 0 0 0 0

C5 **D5**

trem. bar

P.M. -----| P.M. -----| P.M. -----|

T 12 12 12 14 14 (14)
A 10 10 10 12 12 (12)
B 0 0 0 0 0

P.M. -----| P.M. -----| P.M. -----| P.M. -----|

T 5 5 5 7 7 7
A 5 5 5 7 7 7
B 0 0 0 0 0 0

A5 **B5/G***

P.M. -----| P.M. -----| P.M. -----| P.M. -----| P.M. -----| P.M. -----|

T 9 9 9 11 11 11
A 7 7 7 9 9 9
B 0 0 0 0 0 0

P.M. -----| P.M. -----| P.M. -----| P.M. -----| P.M. -----| P.M. -----|

T 2 2 2 4 4 4
A 2 2 2 4 4 4
B 0 0 0 0 0 0

C5 **D5**

P.M. -----| P.M. -----| P.M. -----|

T 12 12 12 14 14 14 (14)
A 10 10 10 12 12 12 (12)
B 0 0 0 0 0 0

P.M. -----| P.M. -----| P.M. -----|

T 5 5 5 7 7 7
A 5 5 5 7 7 7
B 0 0 0 0 0 0

A5

B5/G

C5

D5

Yeah,

yeah,

yeah,

yeah!

TAB

T	10	10	10	10	10	10	10	10	12	12	12	12	12	12	12	12/13	13	13	13	13	13	13	13	13/15	15	15	15	15	15	15	15	15/10
B	7	7	7	7	7	7	7	7	9	9	9	9	9	9	9	9/10	10	10	10	10	10	10	10	10/12	12	12	12	12	12	12	12	12/7

PM. -- - - - PM. -- - - - PM. PM. -- - - - PM. -- - - - PM. PM. -- - - - PM. -- - - - PM. PM. -- - - -

TAB

T	2	2	2	2	2	2	2	2	4	4	4	4	4	4	4	4	5	5	5	5	5	5	5	5	7	7	7	7	7	7	7	7
B	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

A5/E*

B5/G*

C5/A*

D5/B*

(Audience:) Oh...

TAB

T	10	10	10	10	10	10	10	10/12	12	12	12	12	12	12	12	12/13	13	13	13	13	13	13	13	13/15	15	15	15	15	15	15	15	15
B	7	7	7	7	7	7	7	7/9	9	9	9	9	9	9	9	9/10	10	10	10	10	10	10	10	10/12	12	12	12	12	12	12	12	12

PM. -- - - - PM. -- - - - PM. PM. -- - - - PM. -- - - - PM. PM. -- - - - PM. -- - - - PM. PM. -- - - -

TAB

T	2	2	2	2	2	2	2	2	4	4	4	4	4	4	4	4	5	5	5	5	5	5	5	5	7	7	7	7	7	7	7	7
B	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Chorus:
G5III

P.M. -----

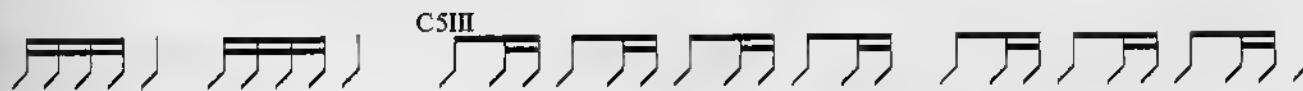
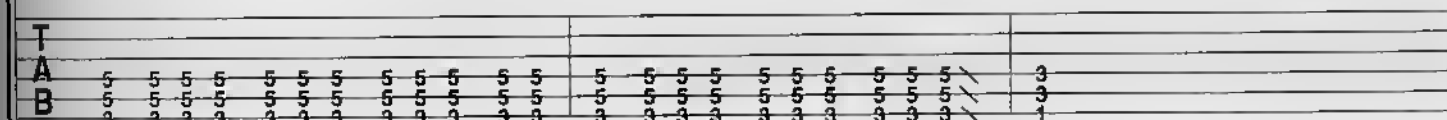


Run to the hills,

Gtr. 1



P.M. -----



C5III

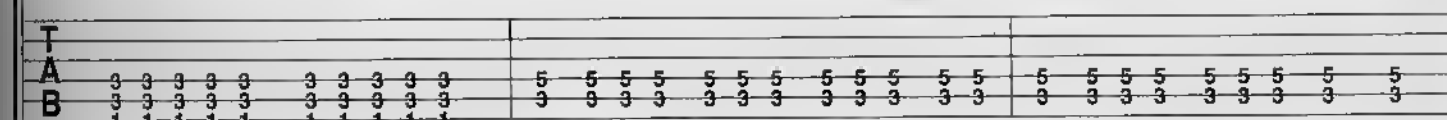
P.M. -----



run for your your



P.M. -----



G5III

E5

F5

F#5

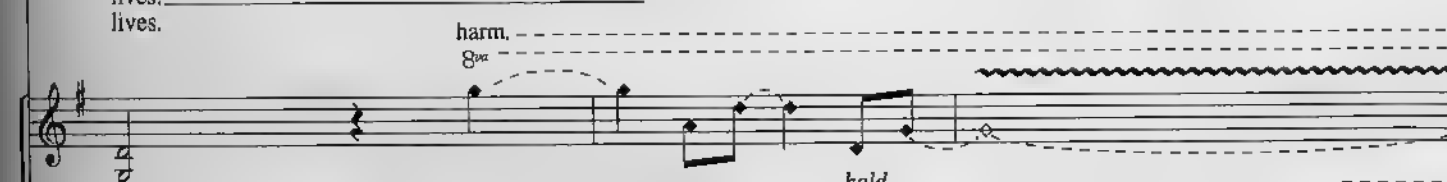
G5III



P.M. -----

lives,
lives.

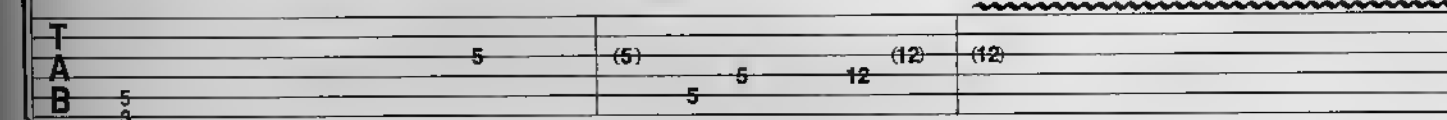
Run

harm.
8va

hold-

harm.

trem. bar



F5

P.M. -----

C5III

P.M. -----

hills, run

T																			
A	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3
B	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1

G5III

w/Fill 1(Gtr. 2)

for your lives. for your lives.

trem. bar (grad. dive)

T																			
A	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5
B	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3

Fill 1

Gtr. 2

harm.

harm.

12 12

7 7 12 5

G5III

F5

P.M.

P.M.

Run

to
to

the hills,

hills,

rit.
C5III

G/B

run

for

your

Free time
G5 type2

*

lives.

Yeah yeah yeah yeah yeah yeah yeah!

*Gtr. 2 w/random fdbk. and trem. bar vibrato

pick sl.

w/random fdbk.

T
A
B

(0) 5 3 5 3 5 3 0 (0) 2 0 2

* (5) string sounds sympathetically upon pick slide.

trem. bar 1/2

pick slides

T
A
B

0 0 (0) 7 10

G5

3

Verse 2:

Soldier blue in the barren wastes,
Hunting and killing their game.
Raping the women, wasting the men,
The only good Indians are tame.
Selling them whiskey,
Taking their gold.
Enslaving the young and
Destroying the old.

(To Chorus:)

WHERE EAGLES DARE

Words and Music by
STEVE HARRIS

Moderately ♩ = 132 (♩ = ♩³)

Intro:
Rhy. Fig. 1
(Drums) 2 Gtrs. 1 & 2

B5 D5 C5

f

B5 D5 C5 B5 D5

C5 B5 D5 C5

B5 C5 B5

(end Rhy. Fig.1)

Chord progression: C5, D5, E5, D5, C5. Each chord is followed by a triplet of eighth notes.

TAB: Treble (T), Alto (A), Bass (B) staves with fret numbers (0-9) and triplet markings.

Chord progression: E5, D5, C5. Each chord is followed by a triplet of eighth notes.

TAB: Treble (T), Alto (A), Bass (B) staves with fret numbers (0-9) and triplet markings.

Verses 1 & 2: E5

Chord progression: D5, C5, E5, G5 A5. Each chord is followed by a triplet of eighth notes.

TAB: Treble (T), Alto (A), Bass (B) staves with fret numbers (0-9) and triplet markings.

1. It's snow-ing out-side the rumb-ling sound of en-gines roar in the night.
2. See additional lyrics

Rhy. Fig. 2

Chord progression: D5, C5, E5, G5 A5. Each chord is followed by a triplet of eighth notes.

TAB: Treble (T), Alto (A), Bass (B) staves with fret numbers (0-9) and triplet markings.

B5

(C5)

E5

D5

C5

Chord progression: B5, (C5), E5, D5, C5. Each chord is followed by a triplet of eighth notes.

TAB: Treble (T), Alto (A), Bass (B) staves with fret numbers (0-9) and triplet markings.

The mis-sion is near, the con-fi-dent men wait-ing to drop from the

E5 G5 A5 E5 (C5) C5

sky. And to - night

Tablature: 2 2 2 2 2 2 5 7 7 | 2 2 2 2 2 2 3 2 3 | 5 5 5 5 5 5 5 5 5 5

D5 E5 D5 B5 C5 D5

they fall from from the sky, no one should

Tablature: 5 5 5 5 5 5 7 9 | 7 7 7 7 7 7 7 7 7 7 | 7 7 7 7 7 4 5 7

C5 D5 E5 D5

fly where ea - gles dare.

Tablature: 5 5 5 5 5 5 5 5 5 5 | 5 5 5 5 5 5 7 9 | 7 7 7 7 7 7 7 7 7 7

[illegible]

Interlude:

[illegible]

T 9 9 9 9 7 7 7 9 7 7 7 7 7 7 7 7 4 4 4 7
A 9 9 9 9 7 7 7 9 7 7 7 7 7 7 7 7 4 4 4 7
B 7 7 7 7 5 5 5 7 5 5 5 5 5 5 5 5 2 2 2 5

E5
3
D5
3
E5
Rhy. Fig. 4
Gtr. 1

(end Rhy. Fig. 3)
w/ Rhy. Fig. 3 (Gtr. 2, 2 times)

TAB

9	9	9	9
9	9	9	9
7	7	7	7

0 0 0 0

9	9	9	9	7	7	7	7
9	9	9	9	7	7	7	7
7	7	7	7	5	5	5	5

12 12 12 12 (12) →
10 10 10 10 (10) ↘

0 0 0 0

Musical score for "The Wind" by John Williams. The score is for piano and strings. The piano part is in the treble clef, and the string part is in the bass clef. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into three measures. The first measure is labeled "D5" and "E5". The second measure is labeled "D5" and "E5". The third measure is labeled "D5" and "E5". The piano part has a treble clef and a key signature of one sharp. The string part has a bass clef and a key signature of one sharp. The score includes various musical notations such as eighth notes, quarter notes, and rests.

D5 B5 D5 E5

T
A 11 11 11 11 (11)
B 9 9 9 9 (9)

0 0 0 0 0 0 9 9 9 9 5 5 5 9 10 10 10 10 (10) 0 0 0 0

(end Rhy. Fig. 4)

D5 E5 D5

T
A 12 12 12 12 11 11 11 16 16 16 16 16 16 16 14 14 14 14
B 0 10 10 10 10 9 9 9 14 14 14 14 14 14 12 12 12 12

E5 D5 E5 D5 B5 D5

T
A 16 16 16 16 (16)
B 14 14 14 14 (14)

0 0 0 0 0 0 0 14 14 14 14 12 12 12 14 12 12 12 12 (12) 0 0 0 0 0 12 12 12 12 0 9 9 12

Guitar Solo I:

harm. 8va

E5 D5 Gtr. 1 E5 G5

trem. bar grad. dive

harm.

T 16 16 16 16 (16) 16 16 16 16 14 (14) 5 5 5 4 5 5 5 0 (0) 5

A 14 14 14 14 (14) 14 14 14 14 12 (12)

B 14 14 14 14 (14) 14 14 14 14 12 (12)

Gtr. 2

tr

T
A
B

tr

The first system of the musical score for 'The End of the Road' features a treble clef and a key signature of one sharp (F#). The notation includes a 'V' symbol above the first measure, a 'pick sl.' instruction below the first measure, and a triplet of eighth notes in the second measure. The guitar tablature below the staff shows the corresponding fret numbers: (2, 2, 0) for the first measure, an 'x' for the second measure, and (3, 3, 3) for the third measure.

E5
 tr
 G5
 * trem. bar
 tr
 T 15 (17)
 A (15 (17))
 B 15 12 12 12 15 17

The first system of the musical score for 'The Wind' consists of a treble clef staff and a guitar tablature staff. The treble staff has a key signature of one sharp (F#) and a common time signature (C). It contains two measures: the first measure has a whole note chord with notes G4, A4, B4, and C5; the second measure has a whole note chord with notes G4, A4, B4, and C5. The guitar tablature staff has five lines and contains two measures: the first measure has the numbers 2, 2, 0, 2, 0; the second measure has the numbers 2, 2, 0, 2, 0.

*Gradually depress trem. bar while trilling note.

E5 *tr* *trem. bar* *trem. bar* *trem. bar*

TAB (17) 15 (17) 15 (17) (15 (17)) 15 15

*Gradually depress trem. bar while trilling note.

pick sl. *tr* *tr*

TAB 5 2 (2) 0 2 0 5

*N.C.

(E5)

Interlude II:

trem. bar *grad. dive*

TAB (15) (15) 10 (10) (10) 8

pick sl. $\frac{1}{2}$

TAB 5 5 3 (0) 7 (7) (7) 9

*Chords implied by bass gtr.

(G5) $\frac{1}{2}$ (7) (7) 10

TAB (8) 7 9 7 7 (7) (7) 10

(E5) $\frac{1}{2}$

TAB (9) 7 9 7 7 (7) (7) 7

First system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a three-part guitar tablature (T, A, B) with fret numbers. The T staff has a wavy line above it. The A and B staves have fret numbers: (10), 10, 8, (8), 7, 9, 7, 7, (7). A bracket with the number 1 is above the last two 7s in the T staff.

Second system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a three-part guitar tablature (T, A, B) with fret numbers: (7), 7, 9, (9), 7, 9, 7, 7, (7). A bracket with the number 1 is above the last two 7s in the T staff.

Third system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a three-part guitar tablature (T, A, B) with fret numbers: (7), 8, 7, 9, 7, 9, 7, 8, 7, 9, 7, 9, 7. A bracket with the number 3 is above the first 8 in the T staff. A wavy line is above the first 8. The T staff has a wavy line above it. The A and B staves have fret numbers: (7), 8, 7, 9, 7, 9, 7, 8, 7, 9, 7, 9, 7.

Fourth system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a three-part guitar tablature (T, A, B) with fret numbers: (7), 8, 7, 9, 7, 9, 7, 8, 7, 9, 7, 9, 7. A bracket with the number 3 is above the first 8 in the T staff. The T staff has a wavy line above it. The A and B staves have fret numbers: (7), 8, 7, 9, 7, 9, 7, 8, 7, 9, 7, 9, 7.

Fifth system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a three-part guitar tablature (T, A, B) with fret numbers: 12, 10, 12, 11, 12, 10, 12, 10, 12, 11, 12, 10, 12, 10, 12, 11, 12, 10, 8, 7, 9, 7, 9, 7, 8, 7, 9, 7, 9, 7. A bracket with the number 3 is above the first 12 in the T staff. A wavy line is above the first 12. The T staff has a wavy line above it. The A and B staves have fret numbers: 12, 10, 12, 11, 12, 10, 12, 10, 12, 11, 12, 10, 12, 10, 12, 11, 12, 10, 8, 7, 9, 7, 9, 7, 8, 7, 9, 7, 9, 7.

Sixth system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a three-part guitar tablature (T, A, B) with fret numbers: 8, 7, 9, 7, 9, 7, 8, 7, 9, 7, 9, 7, 8, 7, 9, 7, 9, 7, 8, 7, 9, 7, 9, 7, 8, 7, 9, 7, 9, 7. A bracket with the number 3 is above the first 8 in the T staff. The T staff has a wavy line above it. The A and B staves have fret numbers: 8, 7, 9, 7, 9, 7, 8, 7, 9, 7, 9, 7, 8, 7, 9, 7, 9, 7, 8, 7, 9, 7, 9, 7, 8, 7, 9, 7, 9, 7.

(A5) (F#5) (A5)

T
A
B

2 2 5 2 2 5 | 2 4 2 4 2 | 2 2 5 2 2 5 | 2 4 2 4 2

(E5) (A5) (G5) (E5)

T
A
B

0 0 3 0 0 0 | 0 3 0 0 0 0 | 0 0 3 0 0 5 | 0 0 3 0 0 0 | (0) 0 3 0 0 0 0 | 0 3 0 0 0 0

Guitar Solo II:
w/Rhy. Fig. 3 (Gtr. 1)

(A5) (E5) E5 D5

T
A
B

(0) 0 3 0 0 0 5 | 0 3 0 0 0 0 || 15 14 | (15) (14)

E5 D5 E5 D5

w/fd bk.

T
A
B

(15) (14) | 14 | 14 | (14) | (14)

B5 D5 E5 D5

T
A
B

(14) | 3 3 | (9) (9) | 12 12 | (0)

w/Rhy. Fig. 4 (Gtr. 1)

N.C. *(E5)

harm.-----

8va-----

(D5) (E5)

loco

harm. (hold)-----

pick sl.

T A B

12 12 5 5 5 15 14

*Chord implied by bass gtr.

(D5) (E5) (D5) (B5) (D5)

T A B

(15) (14) 14 14 (14) (14) 12 14 14 17 15 18

(E5) (D5)

w/Rhy. Fig. 1 (Gtrs. 1 & 2)

12

T A B

15 (15) (15)

Verse 3:

w/Rhy. Fig. 2 (Gtrs 1 & 2)

E5 D5 C5 E5 G5 A5

They're clos - ing in, the fort-ress is near, it's stand - ing high in the sky.

E5 (C5) E5 D5 C5

The ca - ble-car's the on - ly way in, it's real - ly im - pos - si - ble to

E5 G5 A5 E5 (C5) C5

climb. They dare to go

D5 E5 D5 B5 C5 D5 C5

where no _____ one would try, _____ they chose to fly _____

C5 D5 E5 D5 B5 C5 D5 E5 D5

w/Rhy. Fig. 1 (Gtrs. 1 & 2)

where ea - gles dare, _____

C5 E5 D5 C5 E5 D5 C5

E5 D5 C5 B5 C5

B5 rit. C5 D5

Freely Gtr. 1 E5

A.H. 15ma

TAB

Gtr. 2

w/fd bk.

TAB

15ma-- loco

trem. bar

pick sl. tr

pick sl. tr pick sl.

trem. bar

w/fd bk.

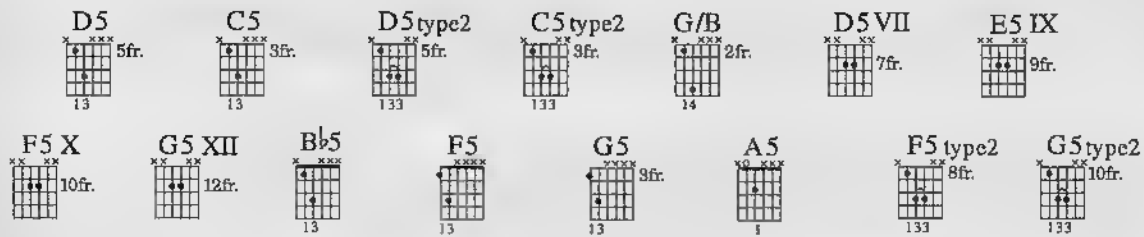
Verse 2:

Bavarian Alps lay all around,
 They stare from below.
 The enemy line's a long time passed,
 Lying deep in the snow.
 Into the night they fall through the sky,
 No one should fly where eagles dare.

(To Interlude I:)

THE NUMBER OF THE BEAST

Words and Music by
STEVE HARRIS



Fast ♩ = 192

Intro:

D5

Verse 1:

[illegible][illegible]

w/Rhy, Fig's. 1 (Gtr. 1) & 2 (Gtr. 2), Each 1st 7 bars only.

C5

dreams it's al - ways there, the e - vil

face that twists my mind brings me to de - spair.

Gtrs. 1&2 D5 type2

Ohh.

C5 type2

D5 type2

⌘ Verses 3, 4 & 5
C5 D5

3. Night was black,
4. 5. See additional Lyrics

C5 D5

was no use hold - ing back 'cause I just

C5 D5

N.C.
⑤ 2fr. 3fr. ⑥ 2fr. 3fr.
B C B G

had to see was some - one watch - ing me?

D5 C5 D5

In the mist, dark fig- ures

C5 D5 C5 D5

move and twist, was all this for real,

N.C. ⑤ 2fr. 3fr. B C ⑥ 2fr. 3fr. B G D5 C5 To Coda

or just some kind of hell? Six,

Chorus 1 & 2:

G/B C5 D5

six, six, the num - ber of the beast.

2. See additional lyrics

C5 G/B C5

Hell and fire was born.

D5 1. C5

to be re - leased.

Interlude 1:

Gtr. 2 2. D5 VII E5 IX D5 VII E5 IX F5 X E5 IX F5 X G5 XII F5 X

Gtr. 1 (1st time only) Yeah! _____

T	7	7	7	9	7	9	9	9	10	9	10	10	10	12	10
A	7	7	7	9	7	9	9	9	10	9	10	10	10	12	10
B															

Play 3 times

G5 XII F5 X G5 XII F5 X D5 VII E5 IX D5 VII E5 IX F5 X E5 IX

T	12	10	10	12	10	7	7	7	9	7	9	9	9	10	9
A	12	10	10	12	10	7	7	7	9	7	9	9	9	10	9
B															

F5 X G5 XII F5 X G5 XII F5 X G5 XII ⑤ open A Bb5 Guitar Solo 1:

T	10	10	10	12	10	12	10	12	11	10	10	13	10	11	10	11
A	10	10	10	12	10	12	10	12	11	10	10	13	10	11	10	11
B																

F5 Bb5

T	(11)	10	11	10	8	10	8	10	8	8	6	8	6	5	6	5	6	5	3	5	3	1	3	1	3	1	17	15	17	15	17	15	17	15
A																																		
B																																		

Diagram 1: Musical notation for the first system. The top staff shows a guitar melody with a trill and a bend. The bottom staff shows the fretboard with fingerings. The key signature is one flat (B-flat).

Chords: F5

Tab: 17 15 17 15 17 15 17 15 10 15 10 15 17 15 10 15 | 18 15 17 15 | 15 10 | (10) | 10 10

Annotations: 1 1/2 hold bend

Diagram 2: Musical notation for the second system. The top staff shows a guitar melody with a trill and a bend. The bottom staff shows the fretboard with fingerings. The key signature is one flat (B-flat).

Chords: B \flat 5, F5

Tab: (10) (10) (10) 20 17 17 15 17 15 | 17 15 17 15 13 15 13 15 13 | 13 12 10 | 13 15 13 11 13 11 13 | 10 11 10 8 10 11 | 8 10

Annotations: 1/4

Diagram 3: Musical notation for the third system. The top staff shows a guitar melody with a trill and a bend. The bottom staff shows the fretboard with fingerings. The key signature is one flat (B-flat).

Chord: B \flat 5

Tab: (10) (10) 8 10 8 13 12 10 | 13 10 13 10 13 | 11 10 | 13 11 10 10 | 10 10 10 | 10 10 10 10 12 12 12 12 13 13 12 12 13 13 15 15

Annotations: 3

Diagram 4: Musical notation for the fourth system. The top staff shows a guitar melody with a trill and a bend. The bottom staff shows the fretboard with fingerings. The key signature is one flat (B-flat).

Chords: F5, D5, C5

Tab: 13 13 15 15 17 | 15 17 20 20 | (20) | 20 | 20 | (20) | 7 7 7 5 | 7 7 7 5 | 5 5 5 3

Interlude II:

Gtrs. 1 & 2

C5

Bb5

Tablature for Interlude II, Gtrs. 1 & 2:

String	Measure 1	Measure 2	Measure 3	Measure 4	Measure 5	Measure 6
T						
A	5	7	7	5	7	5
B	7	5	7	5	7	5

G5

F5

Gtr. 1

Gtr. 2

G5

Tablature for Interlude II, Gtr. 1 and Gtr. 2:

String	Measure 1	Measure 2	Measure 3	Measure 4	Measure 5	Measure 6
T						
A	1	3	2	1	5	5
B	3	2	1	5	5	5

Guitar Solo II:

A5

C5

D5

F5

Tablature for Guitar Solo II:

String	Measure 1	Measure 2	Measure 3	Measure 4	Measure 5
T					
A	(5)	2	(2)	12	(13)
B	(5)	0	(2)	13	(12)

G5

Bb5

C5

D5

Tablature for Guitar Solo II:

String	Measure 1	Measure 2	Measure 3	Measure 4	Measure 5
T					
A	(10)	12	10	12	10
B	10	12	10	12	10

The image shows a page of guitar sheet music for the song "The Sound of Silence" by Simon & Garfunkel. The page is divided into four systems, each consisting of a standard musical staff and a guitar tablature staff. The tablature staff uses numbers 1-20 to indicate fret positions and includes various musical notations like slurs, ties, and accidentals. The chords indicated above the musical staff are F5, G5, Bb5, C5, D5, and Bb5. The key signature is one sharp (F#).

Interlude III:

Gtrs. 1&2

F5 type2

G5 type2

Bb5

C5

D5

8va

(20)

T
A
B

F5 type2

G5 type2

Bb5

C5

D.S. al Coda

5.This

Chorus 3:

Gtrs. 1 & 2

G/B

C5

D5

Coda

re - mains the num - ber of the beast.

C5

G/B

C5

Six re - mains the one

D5

— for you and me. I'm com-ing back,

Gtrs. 1&2

P.M. throughout

T																														
A																														
B	5				5	5	4	5	5	7	7	7	7	7	7	7	7	7	7	7	5	5	5	5	4	5	5			

Verse 6:

w/Rhy. Fig. 1 (Gtrs. 1 & 2)

— I will re - turn, —

C5

and I'll pos - ess your — bod - y and I'll make you

D5

w/ Rhy. Fig. 1 (Gtrs. 1 & 2, 1st 7 bars only)

burn. I have the fire,

C5

I have the force, — I have the

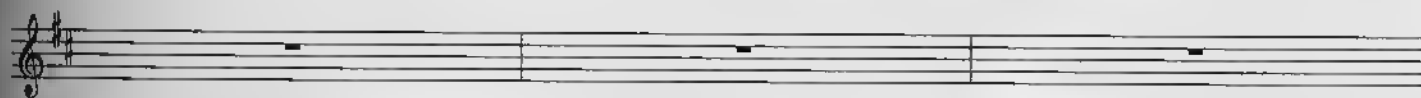
D5

pow - er to — make my e - vil take it's course. —

Gtrs. 1&2
D5 type2



C5 type2



D5 type2

C5 type2 D5 type2



Verse 4:

Torches blazed and sacred chants were phrased
As they start to cry, hands held to the sky.
In the night, the fires burning bright,
The ritual has begun, Satan's work is done.

(To Chorus 2:)

Chorus 2:

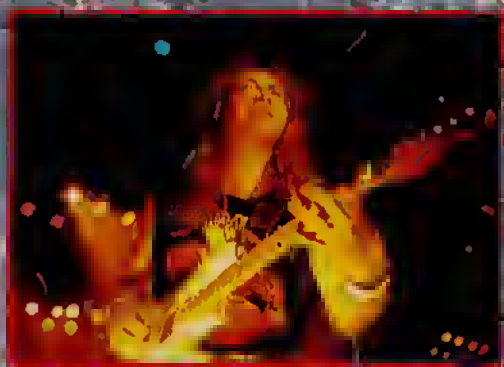
Six, six, six, the number of the beast.
Sacrifice is going on tonight.

(To Interlude 1:)

Verse 5:

This can't go on, I must inform the law.
Can this still be real, or just some crazy dream?
But I feel drawn towards the chanting hordes,
They seem to mesmerize.
Can't avoid their eyes.

(To Chorus 3:)



THE NUM
OF THE BE

THE TROO

PROW

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REMEMBER TOMORR

WHERE EAGLES DA

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RUNNING F

RUN TO THE HI

2 MINUTES TO MION

IRON MAID

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